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Every Thursday • Issue #134 • April 30 - May 6, 1998

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VUE

WEEKLY



THE KILLJOYS

MAKING MELODIES SOUND SWEETER

Cover Story by Steven Sandor • Page 26



BRAD FRASER

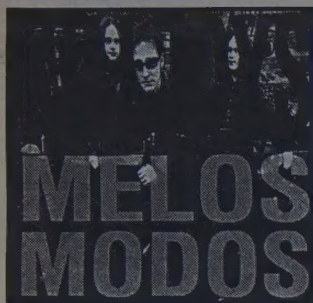
REWRITING MARTIN YESTERDAY

Theatre by Audrey Webb • Page 29



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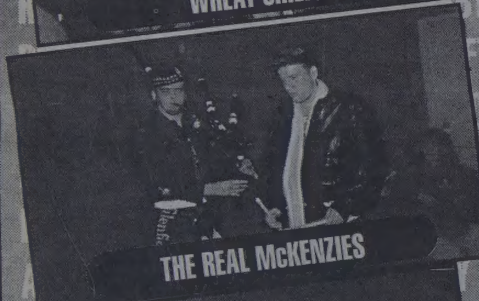
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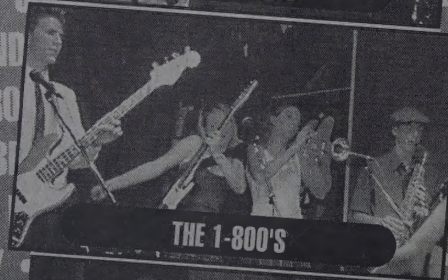
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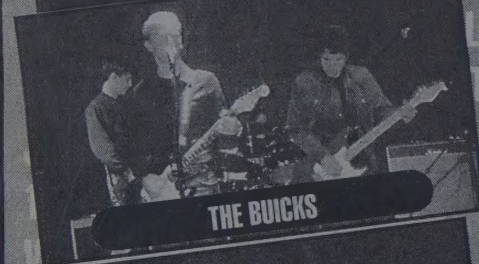
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Vue finder

WEEKLY

News • 6
Letters • 6
Opinion • 7
Sports • 8
In The Box • 8
Humor • 9
Books • 10
Style • 12

Health • 13
Gaming • 13
Music • 17
Music Notes • 17
Profiles • 17
New Sounds • 27
Theatre • 29
Visual Arts • 31

Film • 33
Minute/Movies • 37
Music Listings • 38
Food • 40
Arts Listings • 41
Classifieds • 44
Hey, Eddie! • 47
Last Looks • 47

News • 6

The beef country we call Alberta is probably the last place you'd expect to find renowned vegetarian Howard Lyman—who was one of the co-defendants in Oprah Winfrey's Amarillo, Tex. cattle-libel trial. He came to talk about health and the environment—and he's no mad cow.

In the Box • 8

The Oilers are on the brink of elimination from the Stanley Cup playoffs thanks to a very ordinary effort turned in by goalie Curtis Joseph. Is it time for Bob Essensa to skate into the crease and try to make a miracle happen?

Books feature • 10

Over the past few years, author Linda McQuaig has become a celebrated gadfly, criticizing government economic policy. Her newest book, *The Cult of Impotence*, is part criticism, part anecdotes and part raw economic theory—all delivered in an interesting prose style, according to reviewer David Gobeil Taylor. He interviewed McQuaig and, just for a different perspective, chatted with Canada's Minister of Finance, Paul Martin, about such delights as the premise of government powerlessness in the face of globalization of financial capital.

Cover • 26

The Killjoys hail from the Canadian city that spawned Tim Horton's—that's kind of ironic, because the band's career has come full circle with the release of its brand-new album, *Melos Modos*, which sees the threesome stray from the guitar-bass-drums approach.

Theatre • 29

After a critical lambasting in Toronto, Edmonton playwright *célèbre* Brad Fraser sat down at his typewriter and rewrote *Martin Yesterday*. Now, Theatre Network is premiering the second draft of the play. But Fraser believes Toronto critics weren't sensitive to the gay issues and characters he brought to the stage.



Pat Redmond

Neil Jordan's film *The Butcher Boy* focuses on a young boy in the '60s, but it's no *The Wonder Years*. Set in Irish bogland, it deals with drunkenness, suicide and murder—and stars Sinead O'Connor as, of all people, the Virgin Mary. See Page 35.

Ma Vie en rose, the first feature film by Belgian director Alain Berliner, won a slew of awards—but wasn't nominated for a Best Foreign-Language Film Oscar this year. Our reviewer liked it so much, he thought it should have been nominated—for Best Film. See Page 35.



Jean-Claude Lotier



SIDETRACK
Cafe

SHOWTIME
9:15 PM
NIGHTLY

30 THURSDAY
PONTIAC PETERSEN
GOSPEL SERIES

RAZOR'S EDGE • BRANDY LEMASTE
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MAY

1 FRI-SAT 2

Hopping
Penguins

FUNKY SKA/ROOTS/
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3 SUNDAY

variety
night

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4 MONDAY

NEW-MUSIC-MONDAYS
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5 TUESDAY

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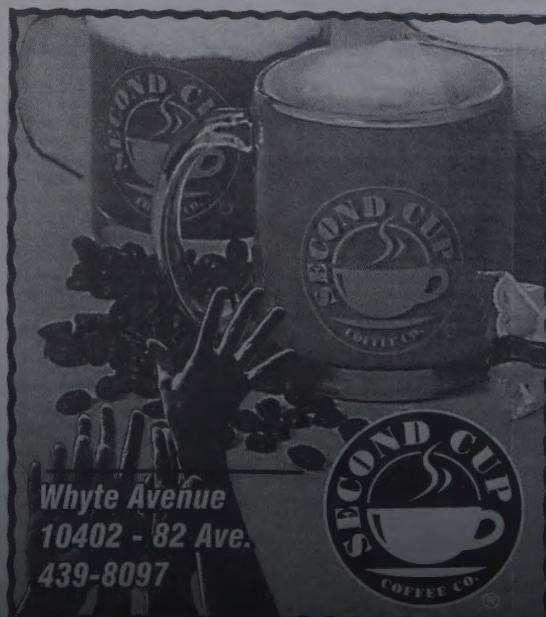
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Editor/Publisher
Ron Garth
Associate Publisher
Maureen Fleming
Editor-in-Chief
Steven Sandor
Managing Editor
Amy Hough
Graphics and Design
Terry Cox
Internet Manager
David Gobeil Taylor
Office Manager
Glenys Switzer
Marketing and Sales Manager
Michelle Cooper
Advertising Representatives
Joya Brooks
Aviva Kohen
Rebecca Mitchell
Local Advertising
Phone 426-1996
National Advertising
DPS Media
1(416)413-9291

Contributors
Araxi Arslanian
Darren Boisvert
David DiCenzo
James Grasdall
Cam Hayden
Garry Hough
Todd James
Dave Johnston
Jason Margolis
Gary McGowan
Heidi Meek
Russell Mulvey
Laura Ollersenshaw
Richard Peterson
Lesley Primeau
Lorraine Ressler
T.C. Shaw
Jaron Summers
John Turner
Audrey Webb
David Williamson
Darren Wolf
Michelle Zack
Danielle Zyp
Cover Photo
David Howe
Editorial Layout
David Gobeil Taylor
Layout/Production Team
Matt Bromley
Terry Cox
Mike Garth
Cynthia Leighton
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Printing and Film Assembly
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We strive to ensure that our comprehensive listings are correct. However, in this uncertain world events beyond anyone's control can torpedo even the best-laid plans of mice and men, once again, Les Alexander (Ha-ha!). So call ahead. Letters/artwork/submissions are always welcome by fax, mail, e-mail, or (sounds!) hand delivery. What the world really needs is one big tornado to take care of Jerry Springer's cartoon wince.

Leafy crusader comes to beef country

Lyman the winner of well-publicized meaty court battle

By DAVID DICENZO

Maybe Howard Lyman was out of his element in his recent visit to the beef-eating mecca we know as Alberta. On second thought, perhaps it was the perfect place for the renowned vegetarian to spread his gospel.

Lyman was in town last Saturday discussing a number of environmental issues related to the meat industry and vegetarianism. Actually, preaching was the last thing Oprah Winfrey's newest buddy was doing. He suggested that people around the world educate themselves on the environmental problems that we face and then make lifestyle decisions accordingly.

"If we do not solve the problems of this generation, there will be no life for our children and our grandchildren," said Lyman, a former Montana farmer.

He said that steps have to be taken to prevent the destruction of the planet and the people on it. Interestingly enough, an individu-

al's diet has a big impact in that area. Lyman stated that 75 per cent of carcinogens found in the human body come from animals and an additional 16 per cent are from vegetables sprayed with pesticides.

"Take two steps and you will eliminate 91 per cent of the carcinogens in your body," he said. "Stop eating animals and begin eating organic vegetables."

news

Agriculture is big business

There is quite a bit more to it. Part of the problem in North America today, specifically in the United States, is big business taking over the farming industry. Lyman said the waste produced by mega farms with thousands of animals has threatened the environment. In North Carolina, for example, the animal waste dumped into rivers by huge farming operations has awoken bacteria that had been dormant for centuries and is now eating away at the fish population.

"No one wants to talk about those things looming on the horizon," said Lyman. "What we have today is family farmers becoming an endangered species. They are our most important resource and

we need more of them producing good, clean, organic food."

Lyman encouraged Edmontonians to protect the pristine countryside in Canada, which is about 15 years behind the United States in terms of environmental desecration. He said as consumers, we all have a crucial role in taking steps toward slowing down future damage.

"It is all about consumers," said Lyman. "Look at what you spend your dollars on. There are thousands of farmers' markets around North America where you can ask the person directly how their product was grown."

Lyman had been in the news a great deal in the past months because of his association with Oprah Winfrey. Himself, Winfrey and Harpo Productions were sued by representatives of the Texas cattle industry, who claimed they suffered a decline in business because of statements made in a show on Mad Cow's Disease. Winfrey introduced Lyman like this: "Here is a man who believes in 10 years, we could have a disease that makes AIDS look like the common cold."

The well publicized trial took place in Amarillo, Tex., right in the heart of cattle country. Expecting a

loss, the defendants had already begun to prepare an appeal. In the end, it was not necessary.

The judge rules for the vegetarians

"Amarillo is not the end of the world... but you can almost see it from there," joked Lyman.

The defence argued the case on the right of free speech and won. Lyman had made 11 statements on the show, eight of which were based on fact and three which he could not be held liable for, including the AIDS comment. The verdict was a big relief for the 20-year vegetarian.

"That trial was six weeks of the highest-stakes poker game I have ever been a part of," said Lyman.

The charismatic Lyman continued to emphasize the importance of making intelligent personal decisions, whether they entail choosing organic vegetables or saying no to big-business farms. He suggested that what the environment has lost cannot be replaced, so a change in how we do things is needed... quickly.

"My intent is not to turn you all into flaming vegans," he said. "My intent is to get you to think." ☺

Your VUE

Vue Weekly welcomes correspondence. Send letters to #307, 10080 Jasper Avenue, Edmonton, AB T5J 1V9; faxes to 426-2889; and e-mail to <office@vue.ab.ca>. Please include your full name, address and a daytime telephone number. We reserve the right to edit letters for length.

Fringe director supports EAC

I'm writing in response to Piotr Grella-Mozzejko's comments ("Composer tries to promote new music") in the Apr. 16-22 Vue. While I can understand his frustration with the ongoing struggles of bringing a festival to life, I felt I had to respond to his sweeping criticisms of the Edmonton Arts Council and the other festivals in the city.

First, to paint Edmonton's other festivals as "corporate" events and "big enough to be self-sustaining" is simply inaccurate. Certainly, festivals—like other not-for-profit organizations—are working hard to forge partnerships with for-profit companies in order to supplement our revenue and reach larger audiences. Arts festivals also seek out individual support, through campaigns like our Angels of the Fringe. Unfortunately, this doesn't come close to meeting all the needs of festivals that are striving to maintain high standards of quality and, at the same, time remain accessible to the public.

All of Edmonton's festivals remain grassroots events—we're here for Edmontonians. At the Fringe, more than half of the groups performing each year are small, independent theatre artists: they pay a small application fee, get time in an equipped and professionally-staffed theatre venue and take home everything they make at the box office. It's up to each group to connect with its audience. What could be more grassroots than that? Our festival has nurtured such talented,

independent voices as playwrights Brad Fraser, Stewart Lemoine, Marty Chan and David Belke; is this a sign that "quality of art" doesn't count?

The Edmonton Arts Council is charged with supporting arts festivals and its peer jury (representing festivals of all kinds and sizes) uses many criteria—a minimum attendance is only one measure that ensures that festivals are both aesthetically sound and meaningful to Edmontonians. I'm sorry that Mr. Grella-Mozzejko has decided not to continue participating in a process that has supported the Edmonton Composers' Concert Society for the past two years. The rest of us continue to work with the EAC and our peers to maintain Edmonton's national reputation as Festival City.

David Cheoros,
Fringe Festival Director,
Fringe Theatre Adventures

Christian believes Jesus would love homosexuals

I have a simple question. Is it that I haven't read enough between the lines, or is it that your magazine is having a problem covering the Christianity/Delwin Vriend issue at proper length? I ask this only because I have yet to have read an article, editorial or letter that I can relate to. I am a twenty-something Christian, pursuing a career in the church, devoted to God as my leader in life and believe in the Bible as my daily guide. I also deeply love and am close friends with a number of homosexuals, both Christian and non. I was happy with them and for them when the Vriend decision came through. So, why is my religious group constantly accused of "rearing its ugly head"? ("Christian right rears its ugly head", Lesley Primeau; Vue Weekly, Apr. 16-22). I know I'm not the only Christian who resides on my side of the fence.

Recently, a motto has come into use in the younger Christian community: "WWJD" or "What Would Jesus Do." I can't look at my gay

and lesbian friends and believe that Jesus wouldn't love them, protect them and accept them—how can I expect myself as a Christian to do any differently? And no matter what I believe to be the truth, that truth about the love of God brings me to a position of support for the gay/lesbian rights issue.

Please remember the Christian church is a church of God, but it's made of people with faults.

Erin Nast,
Edmonton

EAC offers its side of the story

I am writing on behalf of the Edmonton Arts Council (EAC) to the article, "Composer tries to promote new music" in the April 16-22, 1998 edition of Vue Weekly.

I was dismayed at Vue's irresponsible journalism in this particular article. The writer, David Gobeil Taylor, decided to use quotes and opinions from one person, Mr. Grella-Mozzejko, who was unhappy over a recent grant decision. What I found particularly disappointing and unprofessional was that the writer did not bother to contact the EAC office to seek an explanation for our decisions. By allowing this type of one-sided journalism, an organization such as the EAC has its reputation unfairly tarnished with your readers.

For your information, decisions on festival funding—which was the category that Mr. Grella-Mozzejko applied under—is adjudicated by a jury of festival peers selected from representatives of large, small, arts and non-arts festivals as well as a community member at large. The applications are reviewed very thoroughly on many variables and must meet certain criteria as well as specific city policy. Recommendations from the jury are passed on to the EAC board for approval and then on to city council for final approval. There is an opportunity to appeal the EAC recommendations, which Mr. Grella-Mozzejko did not choose to do. I can assure your

readers that this is a fair and thorough process. If this particular organization was denied funding, I am sure they were for some very specific reasons. Mr. Taylor could have spoken to our program officer, Mr. Mahon, to familiarize himself with this situation, but instead he chose to rely on the opinions of a disgruntled grant applicant who isn't very knowledgeable about the funding process.

On another note, if Mr. Grella-Mozzejko did not use his travel grant to go to New York as the article states, he is in violation of his grant agreement and the money should be returned to the City of Edmonton. There are many other artists that could make very good use of this money.

I generally appreciate the role Vue Weekly plays in promoting and informing the public about our arts community. I hope that this journalistic and editorial mistake will not be repeated in the future.

Josh Keller,
Executive Director,
Edmonton Arts Council

Guerin rules, Sandor sucks

Hey, In the Box boys!

You'd better find a new whipping boy, because no matter what happens in games four, five and six (that's right; it's going to be the Oil in six), Bill Guerin has proven he's all that and a bag of chips!

Aside from scoring four times in three games, Guerin has been our most brutal hit man. Best of all, he put his stick into that crybaby Swede's face. Now Peter Forsberg has a gash on his melon to prove he's not better than us.

With the departure of Jason Arnott, it is understandable that In the Box is on the hunt for someone new to kick around. So, here is a list of new potential scapegoats: Steve Sandor.

The Oilers rule!

Lionel Hunka,
Edmonton

VUEnews



by Steven Sandor

A look back at the week that was...

Oil's well with Oil's sale, say NHL governors

A local investors group of 17 Edmonton and area businessmen cleared the last two major hurdles last week on the way to becoming the new owners of the NHL Oilers.

On Monday, the NHL Board of Governors voted unanimously to approve the sale of the Oilers from Peter Pocklington to the local ownership group. That paves the way for the group to take over the franchise.

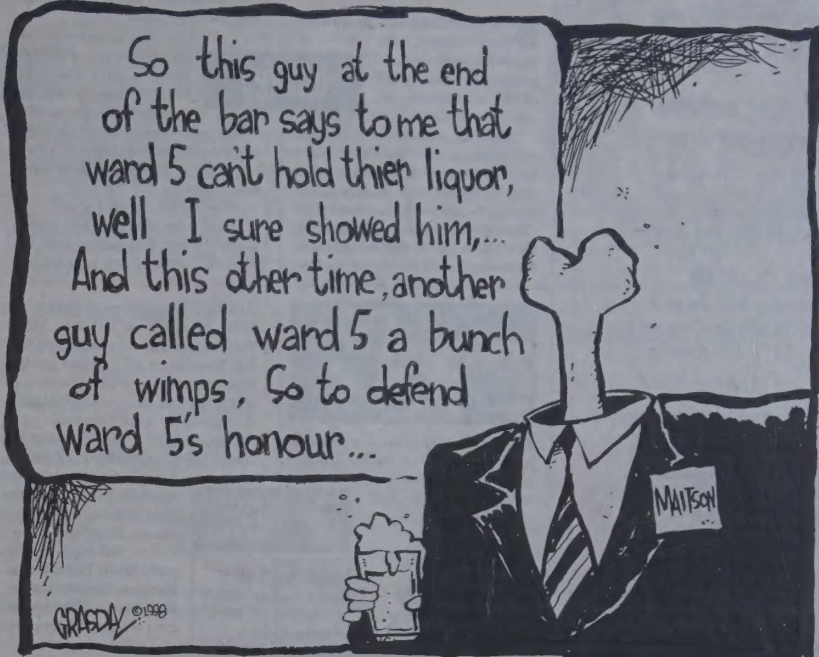
Last Friday, council voted 7-4 in favor of granting the new owners a \$2.4 million-per-year break on the Coliseum rent. That followed Northlands' decision to waive an additional \$2.4 million in rent money and lease the Coliseum to the Oilers for the princely sum of \$1. The deal was boosted by Mayor Bill Smith, who claimed the \$2.4 million sacrifice was a petty sum considering the estimated \$70 million-plus in revenues the Oilers bring into the city. It's not known if that figure takes into account the multi-million dollar drain the Oilers' salaries cause to the local economy. Most of the money the Oilers make is taken directly out of this city's economy and isn't spent here. After all, how many Oilers make Edmonton their full-time home? Hardly any. So the money they make—generated through TV, ticket sales and endorsements—is taken out of Edmonton and shot into the economy of another community.

Coun. Allan Bolstad and Coun. Brian Mason continued their opposition to the bill, believing that public money shouldn't go to boost private interests, such as a professional sports team. Coun. Robert Noce abstained due to a conflict of interest.

What was disturbing in the local media was the amount of shameless cheerleading done in the local dailies. Obviously, there were more than a few *Sun* writers alarmed by the possibility of losing one of the cushiest journalism jobs out there, covering an NHL club. Terry Jones compared the \$2.4 million sum to the over \$200 million US Denver sports fans were asked to come up with for Coors Field. Now, a new stadium is needed for the Broncos. In his Apr. 26 column, Jones wrote that these types of deals are never rejected.

"It's the way things work in the U.S. Pick a city. Any city. It's the same story."

In fact, voters in both San Francisco and Seattle have resisted new stadium deals, despite threats by their major-league teams to leave town. Comparing Denver to Edmonton was like comparing apples to oranges; yet ITV saw it fit to send a reporter to Colorado to find out what people think about council's fuss over \$2.4 million. That in itself was misleading; the figure is \$2.4 million a year. And the people of Denver are currently voting over an NFL issue. The NFL is one of the most pop-



ular sports leagues in the world with revenues in the billions. Hockey is still a fringe sport in most major American markets. The economic benefits of the NFL as opposed to the NHL is like comparing King Kong to one of those sea monkeys you can order from the back of a comic book.

No one dared ask the real question: how long can government subsidies to private enterprise continue? Is it right for the government of Maryland to promise to buy unsold NFL tickets, therefore guaranteeing sellouts, in an attempt to lure the Cleveland Browns to Baltimore? Was that deal fair, which then forced the City of Cleveland to build a new multi-million dollar stadium to attract an expansion team to replace the Browns? Who draws the line? But those kind of questions require responsible journalists, not cheerleaders.

When a cuppa joe comes too cheap

A group calling itself Ten Days For Global Justice has declared May 2 "Fairly-Traded Coffee Awareness Day."

The group will be operating a fairly-traded coffee booth at the Old Strathcona Farmer's Market and performing a skit at Gazebo Park that afternoon. The Bagel Tree will be a fairly-traded coffee zone on both May 2 and 3. Coun. Michael Phair, New Democrat leader Pam Barrett and actor/comedian Wes Borg will act as celebrity pourers. The java will be available after patrons make a donation.

What is exactly is fairly-traded coffee? Ten Days For Global Justice wants to make local coffee

users aware that coffee beans are the second-largest traded commodity on the planet, after petroleum. The industry is worth \$16 billion a year and 50 per cent of what you pay per cup goes to the shippers and growers. This is where the problem lies. Coffee, according to TDGJ, is an undervalued commodity. The average plantation worker makes about 50 cents US per day. A fair-traded coffee grower makes about \$5 US a day—not great, but 10 times better. Coffee is currently worth \$1.18 US/lb., but fair traders ensure a price basement of \$1.26 US/lb. If the price goes up, the fair trade system allows a five-cent premium per lb. on top of the going rate.

"Most big players in the coffee field—for example Nestlé, which buys 12 per cent of the world's unroasted beans—refuse to pay fair price, instead relying on world commodity markets to set payments," reads the group's literature. "Fair-trade coffee costs the consumer a bit more, but an increasing number of Canadians truly want to spend a little more of their hard-earned income on sustainable and just products."

VLTs suck (money), say Grits

The Alberta Liberals have made it no secret that they think VLTs just plain suck. Now, they've released a study showing just how much the electronic gaming machines are sucking out of Alberta communities.

"It's very shocking and depressing when you actually see these numbers," said Liberal Lotteries and Gaming Critic Percy Wickman. "Some towns only get \$1 back for every \$10 the govern-

ment takes through VLTs."

The Liberals want to see more VLT plebiscites take place. They hope that the study will spur municipal councils from across the province to take the issue to their voting public. The study shows that Edmonton and Calgary do OK, in VLT terms, when it comes to money drain. Cowtown loses \$2.58 for every dollar it gets back in grant money and Edmonton loses \$2.57 for ever loonie returned. But Brooks loses \$13.99 for every buck back and Drayton Valley takes a \$13.46 hit.

The legacy of MacBethowski

Nancy MacBeth hasn't even officially taken over the reins of the Alberta Liberals and already opponents are attacking her party-jumping ways.

Of course, MacBeth is the same Nancy Betkowski who once sat in the Tory cabinet and lost a leadership race to Ralph Klein in '92. Last week, the New Democrats released a press release displaying the record of Conservative attempts to privatize health care.

Featured prominently in this release—called "Tory (and Liberal) Attempts to Bring In Private Health Care"—is 1989's Bill 5, introduced by then-Conservative health minister Nancy Betkowski. The NDs said the bill "In effect allowed the Minister to sell a public hospital to anyone."

The bill was passed, but in a watered-down fashion. It only allowed for the transfer of public hospitals to health boards.

Obviously, MacBeth's party switch isn't lost on the NDs, who are using her record to discredit both the Tories and Grits.

VUE POINT
by LESLEY PRIMEAU

How much will the Oilers cost?

"THE EDMONTON OILERS are here to stay" might seem a little optimistic. But stay they will (at least for a while). I have no real problem with the Oilers; I even enjoy the odd game of millionaires on ice, but I am concerned about the wise use of tax dollars. Don't get me wrong—I don't particularly wish to see the team move to the grand state of Texas or anywhere else, but I am concerned at the growing cost of keeping them here (or probably in any small centre). Major sport franchises are a nice plus to any city and Edmonton boasts football, baseball, hockey and (till a couple of weeks ago) soccer. But Edmonton is certainly more than the sum of its pro sports teams... isn't it? But before we deal with Edmonton, let's deal with cold, hard cash, shall we?

Dateline: Apr. 7. *Edmonton Journal* headline blares "City needs new ways to raise cash," and then goes on to detail such options as toll roads, gas tax, because the City could find itself with a deficit as much as \$154 million next year. According to consulting firm KPMG that deficit will grow, resulting in higher taxes, less service, more user fees, layoffs, privatization, etc. The *Journal* goes on in detail about options, scenarios and possibilities, but the end decree is the same: we ain't got no money!

Dateline: Apr. 14. *Edmonton Journal* headlines blare (again) "City takes loss over tax breaks" and then goes on: "Law giving non-profit groups a break could cost \$3 million." I'm willing to bet that non-profit groups do more with the community and affect more citizens than the Oiler organization. But are we now considering relieving these groups of their tax-free status because we need money?

Can't it pay for itself?

It kinda makes you wonder how city council can then give away at least \$2.4 million a year to offset the cost of the Coliseum operations with Northlands. I've heard most of the arguments; we'd still have to pay if it sat empty; it's a \$75 million dollar business to the city; yada, yada, yada. I wonder; if it generates such big bucks all over the place, why can't it generate enough money to cover its own operating costs?

Will we ever really get to know the real numbers, have a serious peek at the books? Why don't those who support hockey, pay! Increase the ticket price (though I'm sure that would place the game out of reach for some). Increase parking, popcorn, something, anything that would not take taxpayers' dollars. Why don't teams pool to cover expenses such as these? And why don't municipalities stop letting sports and business pit themselves against others and say no to tax concessions?

If major sports is such a big payoff, why are so many teams in trouble? And if broadcast rights are so lucrative, why do teams need so much in the way of concessions? Again, I remind you I have no real insight; I speak as one who pays taxes and wonders why I would want to give hockey more than non-profit groups. And why would I give to sports as opposed to roads, police or fire departments? And how come all those who scream "Let the user pay when it comes to healthcare" are not hollering loud and clear now!

Lesley Primeau may be heard weeknights from 6-9 p.m. on 630 CHED.



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Avs have Oilers by the throat

Joseph must take blame for Edmonton's losses

By STEVEN SANDOR

Beat the Colorado Avalanche three straight. Parting the Red Sea would be an easier task to ask of the Edmonton Oilers.

After all, this is the Colorado Avalanche, a team the Oilers really haven't beat at all in three years. Why would anyone think this will change in one week? And even if the Oilers manage to salvage Game 5 at McNichols Arena, that would mean another tilt with the Avs at the Col-

iseum. The Avs simply dominate the Oilers in Denver. When they can get away from the mushy home ice surface and onto the good, hard smooth stuff at the Coliseum (where Colorado stars like Peter Forsberg and Sandis Ozolinsh can really show off their superlative passing skills), the Avs own the Oilers.

Read it this way: Oilers coach Ron Low praised his team after Game 4's heartbreaking 3-1 loss to the Avalanche. He said the Oilers crew played their best game of the series, limited Colorado's scoring chances and played good positional hockey.

The Avalanche still won.

And why did the Avs sweep Games 3 and 4 in Edmonton? Before the series began, pundits put

the spotlight on the goaltending battle between Patrick Roy and Curtis Joseph. They've both been ordinary. Sure, Joe Sakic is a great scorer and a superstar, but can Joseph be excused for letting Sakic's unscreened 30-footer blow by him in overtime of Game 3? And Claude Lemieux is Mr. Clutch, but Joseph has to take the blame for allowing another unscreened blast get by him. In Game 4, Lemieux fired the winning goal from the board side of the right faceoff circle; the angle was bad. In the playoffs, these shots have to be stopped. Joseph let it by. And one has to stop and wonder if Mike Keenan was right when he ran Joseph out of St. Louis for not being a clutch goaltender; sure, he had a great playoff against Dallas last season, but he's been nothing better than ordinary in two playoff series against the Avs.

Take a chance; start Essensa

If the Oilers are to make a miracle happen, who will backstop them? Will it be the spotty Joseph or Bob Essensa, whose two periods of relief work in Game 2 featured the most capable goaltending the Oilers have enjoyed in this series?

The Oilers finally jumped out to a lead in Game 4; but only 17 seconds later, Forsberg and Lemieux teamed up to tie the game after both Joseph and defence-man Roman Hamrlík fell down.

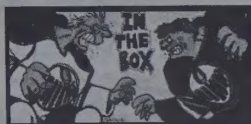
"That goal really hurt us," admitted Low.

Then, Lemieux netted the winner in the third.

"I've seen him do that a few times," Low tried to force a smile. "He comes down the wing and blasts one off the far post."

"We did the simple things really well," said Avs coach Marc Crawford. "We got the puck to the net as often as we could."

In the end, the Avalanche team that slumped from the Olympic break to the end of the season looks like a group of guys who were playing possum. Forsberg, Sakic and co. have quickly re-established themselves as Stanley Cup favorites.



This week, *Vue* press-box fixtures John Turner and Steven Sandor pray for at least one more game at the Coliseum...

Topic: What clutch goaltending?

Steve: I thought the playoffs were supposed to be a time for clutch goaltending. Not this year. Six teams (after Game 3) had save percentages of less than .900, including the Oilers. Chris Osgood, at .838, is single-handedly sabotaging the Wings' hopes of repeating. Kings' Stéphane Fiset and Jamie Storr have been sieves. Even Patrick Roy posted a modest .902 percentage. Joe Sakic's Game 3 game-winner was a great shot, but Cujo let it in from 30 ft. without a screen. The goalies have been average at best, save for Ottawa's Damian Rhodes (.956 after Game 3), Cap Olaf Kolzig (who faced 95 shots in two games in Boston and allowed only two goals)

Oilers week

Game One (Wednesday) Oil 3, Avs 2 • Game Two (Friday) Avs 5, Oil 2 • Game Three (Sunday) Avs 5, Oil 4, OT • Game Four (Tuesday) Avs 3, Oil 1

and, of course, Dominik Hasek. John: As much as I dislike Mike Vernon (just because he played for the Flames), he's a better goalie than Osgood and I'll bet Detroit is sorry they lost Vernon to free agency, especially after Osgood's performance against the Coyotes in Game 3. Roy looks like he's fighting the puck every time he touches it. Joseph has been less than spectacular in the first three games, although he did make some big saves in Game 4. But he may be the reason Edmonton isn't leading its series.

Topic: It's damn good hockey, though...

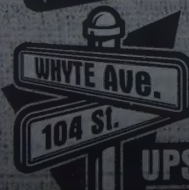
Steve: Despite the heartbreaking losses in Games 3 and 4, Ron Low said it best—that's damn entertaining stuff. The fans have to love it. The quality of play has been superb, from the Oilers speed to the Avalanche's awesome power-play. The only thing that hasn't been up to par has been the goaltending. The intensity has been a treat—and this series has done a good job of ridding me of the

In the Box

continues on page 16 →



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A Microsoft future

One day, he's going to own everything

By JARON SUMMERS

It is the year 2020 and Bill Gates appears before the World Congress to explain for the umpteenth time that he never wanted a monopoly, does not seek a monopoly and that *Windows 2020.3* is not a monopoly.

humor

Mr. Gates is the richest person on our planet. His children and wife hold the second to seventh places. The assistant janitor at Microsoft is the 29th-richest. Washington State has been renamed BillyLand.

Everyone on the planet can watch Mr. Gates speak because everyone is hooked up to the same TV channel. This station is called Gatesway One. It is the only station in the world.

People watch on what is called a Gatestube. This is a 3D TV set with a credit-card machine attached to it. Because the Gatestube is superior to all other TV sets in the world, it has become the *de facto* appliance in all homes.

The credit card is known as a GMG (Gates Money Grabber). People use it to buy everything with GatesChips. GatesChips are the currency of cyberspace and have made commerce and credit exchange as smooth as silk. GatesChips replaced dollars, marks, yen and all other forms of antiquated paper cash.

In his summer home in BillyLand, Mr. Gates relaxes on his color-coordinated GatesCouch, made from Gates-created fabrics by Gates.

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Mr. Gates twists his car to insure that his mind-top Gates-futur is linked to his cerebral cortex. (The Gates-futur is part phone, part computer and part TV.) Many feel that this gives Mr. Gates and his upper Gates an unfair advantage in business since it increases their ability to think by a factor of 15.

The richest man in the world smiles as his image is carried into the homes of every person on the planet. Mr. Gates blinks his left eye and an Optical Gates Reader interprets the signal. Throughout the world, GatesSirens go off, alerting everyone on

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"From the World Congress Headquarters in what was the UN building before it was called the BG Building," Mr. Zonk speaks.

Mr. Zonk was elected President of the globe, thanks to Gates Automated Vote Tabulators, which are found on every corner of every street of every city and town on our planet.

"Welcome, Mr. Gates," says Mr. Zonk. "We appreciate your time."

"My pleasure," says Mr. Gates. "But I must tell you that I'm getting tired of listening to these unwarranted charges claiming that I have a monopoly. For the zillionth time, I don't have a monopoly, Microsoft does not have a monopoly. In short, President Zonk, we are totally innocent."

He's the sun king

"But there are no other competitors left in any field in the world. You own the energy systems, the transportation systems, the computer systems and all major utilities and manufacturing concerns on the planet. You also own the land that all the food grows on. And you control every aspect of the entertainment industry. For crying out loud, yesterday you bought the sun."

"So?"

"Mr. Gates, it appears no one can even have a job without your permission."

"That's nonsense," says Mr. Gates. "You have a job, don't you?"

"I was voted in by a majority vote of the Earth's inhabitants. It's not really a job, it's an office of trust. I don't get paid."

"So, what's your point?" asks Mr. Gates.

"Well, I'd like to get paid. I think it's only fair."

"Come and work for me, I'll make you a millionaire in a Gates-Second," says the zillionaire.

"What would the people say?"

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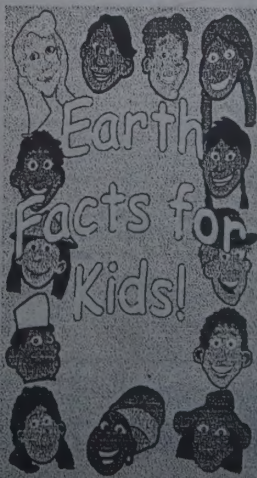
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Challenging The Cult of Impotence

Linda McQuaig battles Paul Martin on cutback philosophy

By DAVID GOBEIL TAYLOR

It wasn't long ago that the terms of debate in society had a wide spectrum, between social programs and tax breaks, between support for labor and support for business, between big government and small government—in other words, between left and right.

The past decade, however, has seen a remarkable shift in Canadian politics. No longer is social spending possible—government must atone for the excesses of the past five decades. The deficit must be reduced at any cost—employment insurance, healthcare and education have been dramatically slashed, not by a Conservative federal government, but by a Liberal one.

And the Canadian public has by and large accepted without question the fact that huge social programs are a thing of the past. The debate is no longer whether to cut, but what to cut, by how much and how soon.

The reason for this shift in priorities and attitude, according to Linda McQuaig, author of *The Cult of Impotence: Selling the Myth of Powerlessness in the Global Economy*, is the rise of globalization. Capital moves from country to country at a dizzying pace—\$1.2 trillion a day. Sometimes money will stay in a nation's bank account for only a matter of minutes before being whisked off by speculators to another account in another country that will give a couple more basis points of interest.

In the face of this massive flow of capital, there is, according to McQuaig, a widely held notion

that any government, especially one the size of Canada, is at the mercy of global financial markets. Essentially, governments are impotent to make decisions which will cause these markets to pull capital out of its country—exactly what happened to Mexico in 1994 (causing a collapse of the peso) and to Asian markets last year.

Maybe she shouldn't look for a job with Southam

books feature

REVUE

Linda McQuaig • *The Cult of Impotence* • Viking • 313pp. • \$32

The Cult of Impotence is McQuaig's follow-up to her previous bestsellers, *Shooting the Hippo* and *The Wealthy Banker's Wife*, in which she explained the inner workings of the Canadian economy and economic decision-making process. These books garnered her quite a bit of attention—Conrad Black even suggested on national radio that she should be "horsewhipped."

In *The Cult of Impotence*, McQuaig challenges the ardent approach the Liberal government has taken in its last four budgets, slashing social programs with the singular aim of eliminating the deficit, as well as its support of the Bank of Canada's high interest rates, which aim to keep inflation below one per cent and prop up the value of the Canadian dollar—with the unfortunate side-effect of keeping unemployment high.

"The Canadian people have been taken in by this notion that governments are powerless to deliver what people want," said McQuaig in a recent interview. "This view is very beneficial to one part of society: holders of capital, who benefit from high interest rates just as foreign investors do."

"This view is also beneficial to the government in an odd way, because they've been left off the hook. The public used to hold them accountable to deliver things like full employment and social programs, but now the public has reluctantly come to believe that governments are powerless."

McQuaig posits that letting the dollar drop, letting inflation rise to as high as three per cent and reducing the deficit over a longer period of time—say, seven years instead of three—would have better benefited the average Canadian, stimulating growth and reducing unemployment. She even believes that increased government spending would have boosted the economy, generating tax revenues which would more than offset the

expense.

"Unemployed people pay less tax," she quotes Douglas Peters, senior vice-president of the Toronto-Dominion Bank, several times in the book.

"If we'd taken another route, we might not have eliminated the deficit yet," said McQuaig. "It probably would have taken another three or four years. Big deal—we would have preserved so much more."

McQuaig acknowledged that a softer approach to the deficit would have resulted in global investors pulling some of their money out of Canada, reducing the value of the dollar. "So be it," she said. "The dollar drops and some big investors lose some money. But it's trivial compared to the profits they made during years of high interest rates."

"The question is: who should take the hit, financial markets or us? The entire country had to have its healthcare and education and social systems cut back. Isn't that a more serious problem?"

Doesn't read like a textbook

McQuaig, a former investigative journalist with *The Globe and Mail*, *Maclean's* and *The Toronto Star*, certainly knows her economic theory and her history of economics. *The Cult of Impotence* is as much a textbook on economics as it is a vehicle for her beliefs.

But far from being dry, McQuaig manages to describe such rarefied concepts as the daunting Non-Accelerating Inflation Rate of Unemployment—NAIRU for short, an important theory to modern economists—in terms that are not only easy to understand, but interesting to read.

"Economic issues are so often discussed in a dry manner. The ramifications of policy decisions are obscured in normal discourse in newspapers or on TV."

McQuaig has a point—just last week it was announced that the Canadian rate of inflation had fallen to 0.9 per cent; before reading *The Cult of Impotence*, I would have had little context to understand that figure.

Along with economic theory, McQuaig devotes much of her book to the history of economics in the 20th century—specifically the rise and fall of British economist John Maynard Keynes.

According to McQuaig, a major error was made when economists abandoned Keynes, whose theories brought the Western (not yet global) economy out of the Great Depression, in favor of an older, "neoclassical" school of economic theory when Keynes's

model started to break down during the 1970s. "The dismissal of Keynes was much too quick, too total and too ideological," said McQuaig.

McQuaig takes apart one by one the premises upon which neoclassical economics is founded.

"It technically works on paper, but it doesn't work in the real world," she said. "It doesn't take into account the actual behavior of human beings, which Keynes did."

A prime example is NAIRU, a pivotal concept of neoclassical economics. Essentially, it theorizes that unemployment insurance encourages people not to work. Instead, McQuaig argues that people *want* to work and they'll work 40 hours a week to earn more than they would sitting at home. Unemployment insurance is a safety net, she says, not a disincentive.

In the inflationary and, eventually, stagflationary climate of the 1970s, neoclassical economics made a huge comeback.

Remember the '70s

"The laissez-faire school never disappeared," said McQuaig. "The notion that free markets should be left alone by government is obviously a notion that capital holders like. But in the postwar period it moved to the backburner. The '70s was a perfect moment for people who never liked the expansion of government to recapture ground."

"It's true that Keynes had not fully anticipated the inflation problem that occurred in the '70s, but that's not surprising—he did his work in the '30s. And he certainly couldn't possibly have anticipated the oil embargo crisis, which was really the reason for inflation. But the minute things started going wrong there were lots of people right there, ready to turn back the clock."

And turn back the clock they did, especially to Keynes's crowning achievement, the Bretton Woods Accords, which led to the founding of the International Monetary Fund.

"Originally the IMF was supposed to give countries the right to impose controls over movement of capital. It's right there in Article 6 of the IMF's charter—which they're now trying to repeal. Keynes didn't foresee the IMF as a policeman to beat up countries in order to make the world safe for globalization."

The Cult of Impotence
continues on page next page ➔

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The Cult of Impotence

→ continued from previous page

financial capital. (The IMF did just that during the Mexican peso crisis, forcing Mexico to adopt market-friendly policies in exchange for a \$50-billion bailout—\$1 billion of which was Canadian money.)

As well as Keynes, *The Cult of Impotence* touches upon the stories of a number of people who disagree with the status quo, from a leading bank economist to a finance department analyst to William Vickrey, a maverick economist who died of a heart attack a mere two months before accepting his Nobel Prize—a forum with which he could have presented his fervent opposition to neoclassical theory.

It is in these portions of the book that McQuaig shines as a writer. She is a consummate storyteller—and each story has, if not a moral, a lesson in economics and in global reality to be learned.

"I think these stories matter, because one of the reasons people believe governments are powerless is because they so rarely hear an alternative enunciated by somebody with any kind of credentials," said McQuaig. "We see the results of economic policy on TV every night—welfare mothers, unemployed workers—but we don't hear a coherent attack on the system by somebody recognized in the mainstream world."

The Tobin tax

"The only experts ever called upon are the ones on Bay

Street—as if they don't have some kind of vested interest in market-friendly economic policy decisions. The media should balance these stories by quoting somebody representing dissenting views."

Another of McQuaig's stories is that of Rodney Schmidt, to whom she devotes a whole chapter provocatively titled "How Rodney Schmidt tried to save the world."

Schmidt was a low-level economist at the Department of Finance who, according to McQuaig, was assigned the job of writing a paper discrediting the Tobin tax, named after Nobel Prize-winning economist James Tobin.

Essentially, it's a very small tax—as low as 0.2 per cent—on financial capital movement, aimed to keep currencies more stable and avoid scenarios like the peso crisis. Variants of this tax already exist in countries such as Chile, which has not felt the wrath of the global markets (or the IMF) due to its restrictions. According to McQuaig, Schmidt dutifully did as he was told—then wrote another paper espousing the tax, which was read with some interest by Paul Martin, who, in the face of opposition from the Finance department and Bay Street, elected not to include the tax on the agenda of the 1995 Halifax G-7 summit.

"The Tobin tax is another example of the defeatist notion that governments can't do anything against the global economy," said McQuaig. "The fact that Martin was interested in it and that it got killed by these zealots in the finance department, is very revealing about how deeply

wrong things have gone in government."

The Honorable Paul Martin disagrees

The final story in *The Cult of Impotence*, one which recurs throughout the book, is that of Finance Minister Martin. McQuaig's book is in part a riposte to *Double Vision* by Edward Greenspon and Anthony Wilson-Smith (Ottawa bureau chiefs for *The Globe and Mail* and *Maclean's*, respectively), which told the story of Paul Martin's "conversion" to radical deficit reduction—a conversion which the authors applauded and which McQuaig decidedly does not.

According to McQuaig, Martin was a moderate before the 1993 Liberal election victory, but was given an "intense deficit-immersion course" by bureaucrats in the Department of Finance, eventually becoming the evangelist of deficit-reduction-at-any-cost.

"I've read [*The Cult of Impotence*]... I've read most of [McQuaig's] books," Martin told me in a telephone interview. That's surely a compliment to McQuaig—he can't have the leisure time to read every book published about him. "I think Linda McQuaig is a good writer. ... In the areas where she chooses to do her research, she does her research well."

Where Martin asserts that McQuaig's research fell short is on the issue of the Tobin tax. "I never met Mr. Schmidt, and was not aware of that whole story until I read it in her book. I do not believe that the Tobin tax as a means of slowing down currency volat-

ity would work, but I do support it as a means of raising money internationally. I, in fact, did go to the G-7 with the Tobin tax and I did endeavor to persuade my colleagues that it would be a good thing, and there was some interest on behalf of the Americans. But there was absolutely no support from some of the other countries, particularly Germany. That means, from a practical point of view, unless you can get at least the major industrial countries onside, it isn't going to fly.

"So the problem that I have with that story in her book is the implication that I raised [the possibility of the Tobin tax], but that the department argued against it and we never did anything with it. Well the fact is, the department argued against it but I took it forward anyway. The department wasn't the problem."

Martin does not agree that he was proselytized by the Department of Finance to accept deficit reduction, nor that his department takes advice solely from bankers and economists with vested interests in high interest rates.

"I spend as much, if not more time, talking with [social organizations] as I do with any business groups. I make it an absolute point of reaching out as much as I possibly can, simply because of the fact that the advice one gets from within the Department of Finance is certainly the kind that one would expect to get from a group of economists."

"I think it is very important that the Minister of Finance reach out as much as he possibly can, and I spend a lot of time doing that. The best example of that is when you called and said you

wanted to talk to me—it was a choice between speaking to [Vue] or to one of the financial papers—and I chose to speak to you."

Martin and McQuaig agree on one thing—that governments are not, in fact, impotent in the face of globalization. "Governments have spent a great deal of time making globalization happen and very little time making it work," said Martin. "And that's where the focus has now got to be."

"Do I believe that [impotence] is a necessary consequence of globalization? Not at all, but they can choose to be so. In that case, globalization is going to come crashing down on our ears."

"[McQuaig and I] disagree on some things, there's no doubt about that, but we agree on the basic point—the basic issue is that governments cannot abandon their responsibility for social and economic equity within their borders. And if they do, then globalization will fail."

Where Martin and McQuaig certainly disagree is on McQuaig's seminal point—whether the Canadian people needed to suffer through unprecedented cutbacks in social programs in order to quickly eliminate the deficit.

While Martin does not subscribe to the cult of impotence, McQuaig makes a strong case that many people—Bay Street bankers and the average Canadian—do. Government, however enlightened, is supposed to serve the will of the people—and, according to McQuaig, the people's will is to accept powerlessness.

This is what she has set out to change.

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Have you seen Bobby Fischer?

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Looking for new chess challenges? A group meets every Monday who are happy to play or teach people of all ages. And start boning up now! Our first chess tournament will be on Sunday, June 7 from 1:00 to 4:00 p.m. with prizes and a guest expert chess player. To enter, call the Special Orders desk at 431-9694 and leave your name and phone number.

A Party for You and Winnie-the-Pooh!

Saturday, May 2, 2:00 - 4:00 p.m. in My Books
The world's greatest bear is coming to Chapters Southpoint! Meet Pooh and have your books autographed by him. There will be special Pooh snacks, coloring and storytime!

Tea Time • Wednesday, May 6, 12:00 - 1:30 p.m.

Tea off with Sandra Post, the highest achieving golfer Canada has ever produced. Post's new book, written with Loral Dean is *Sandra Post and Me: A Veteran Pro Takes a New Gaffer From First Swing to Tournament*. Meet Sandra Post in person.

Write From Canada (20% off these titles)

The Living Beach by Silver Cameron
Discovers the nature of waves, the origin of sand and the wild diversity of often bizarre plants and animals that inhabit this wondrous world at the very edges of our human habitat.

Childhood by Andre Alexis

This delightful offbeat chronicle of small-town Ontario life in the fifties and sixties makes a splendid debut for a gifted, exciting, new Canadian novelist.

The Second Fiddle by Yves Beauchemin
A happy life-affirming romp. Nicolas Rivard is a good family man and a competent newspaper correspondent. One day morning, he decides to make a break from mediocrity and boredom.

Better Living, In Pursuit of Happiness
from Plato to Prozac by Mark Kingwell
Pursuing happiness may seem simple, but it is, in fact, one of the most vexing of all endeavors. A unique combination of cultural reportage, historical investigation and philosophical reflection.

Here's a Great Mother's Day Gift!

The local smash hit, "Once Upon a Lifetime" by Patricia Johnston continues the thrust we have for knowledge of our past. Enter a raffle draw to win a copy of this special gift. Draw on Friday, May 8.

Are You in the Mood for Some Music?

Check out these swanky performers on Fridays

from 8-10 p.m. in May:
May 1 In Four jazz combo • May 8 Joanne Allaire jazz trio
May 15 Jeff Newman guitar/vocal • May 22 Johnny Collins singer/pianist • May 29 Gary Hobbs

Chapters Southpoint

Special for Mum... Thursday, May 7, 7:30 p.m.

Author Lesley Business drops by all the way from the UK! Business will present and talk about her new book, *Fragrant Herbal: Enhancing Your Life With Aromatic Herbs and Essential Oils*. Enter a draw one week before the event to win a special gift basket from Crabtree and Evelyn. Winner must be at the event to win!

Hands-on Crafts for Kids

Sunday, May 9, 1 - 3:30 p.m.
The ever-popular art teacher from the City Arts Centre continues to challenge children of all ages with new and creative crafts. Meet in "My Books". Free for all participants.

Count Yourself Into Numerology

Sunday, May 17, 3:00 - 4:00 p.m.
Numerology is the art and science of understanding the spiritual significance and orderly progress of all manifestations. Eliana Pinto will teach you the basics of numerology. Have fun finding out your numbers add up.

In Search Of...

Saturday, May 23, 7:30 p.m.
Who am I? What am I? Why am I? Do you ask yourself these questions from time to time? In *In Search Of...* is an autobiography of Bonnie Marks Hall's own journey to find and love her true self. Hall will talk about her life experiences and how she came to write this important book for soul-searchers everywhere.

A Poetry Reading

Poet Jenn Blackmore will read from her latest collection of adult poetry called *Counting Crows*. Blackmore hails from Halifax, Nova Scotia.

May Storytimes in "My Books"

Monday-Friday, 10:30 a.m. • Saturday/Sunday, 10:30 a.m. & 2:30 p.m. • Bedtime Stories Mon-Thu at 7:30 p.m. (come in your jammies!)

The Privilege of a Lifetime

Wednesday, May 27, 7:30 - 9:00 p.m.
Jim Henry is a chartered psychologist in private practice in Edmonton. His book, *The Privilege of a Lifetime*, is a guide for finding love, wholeness and fulfillment.

Drop-In book club: Asian Fiction

Thursday, May 28, 7:30 - 9:00 p.m.
Chapters "Great Writing" Series promotes Asian writing this month. Pick-up brochure and read *Wasson's Housewife*. We will discuss Red China Blues by Isha and Malcolm X by Wang. Tonight in the events area by the fireplace.

Reiki Demonstration

Thursday, May 30, 2 - 3:30 p.m.
Reiki instructor Bea Murray will talk about the life force.

Chapters Westend

Friday, May 1, 7:30 p.m.

Garlic Poetry Read-Off. Come out to hear the top 10 entries of Sorrentino's Garlic Festival "Ode to Garlic" poetry contest. Winner to be announced that evening.

Saturday, May 2, 1:00 - 3:00 p.m.

Signing by local author Patricia Williams, of her book "Once Upon a Lifetime"

Saturday, May 2, 1:00 - 3:00 p.m.

Sample delicious tidbits from "Company's Coming Breakfast and Brunches" cookbook.

Saturday, May 2, 7:30 - 9:30 p.m.

Chapters Singles Club hosts Carol Clement, who will discuss how the principles of feng shui can lead to successful relationships.

Sunday, May 3, 1:00 - 3:00 p.m.

Denise Hiestand, author of "Back to Life", will be in for a presentation and signing.

Tuesday, May 5, 10:30 - 11:30 a.m.

In the month of May, Moms and Tots features Fairy Tales' stories and craft activities. Sleeping Beauty.

Tuesday, May 5, 7:30 - 9:30 p.m.

Jewish Book Club meets to discuss Anne Klein's "Second Scroll"

Thursday, May 7, 1:30 - 2:30 p.m.

Moms and Tots features "The Ugly Duckling".

Thursday, May 7, 7:30 - 8:30 p.m.

Eckankar workshop on how to master change in your life.

Friday, May 8, 7:30 - 9:00 p.m.

Health Talks seminar, learn about the link between nutrition and feeling well.

Saturday, May 9, 7:30 - 9:30 p.m.

The relaxing, jazzy sounds of The Ruth Bliss Duo

Tuesday, May 12, 10:30 - 11:30 a.m.

Moms and Tots features "Thumbelina"

Tuesday, May 12, 7:30 - 9:30 p.m.

Reminiscing, Live! Mastermind, a support group for over-60 parents.

Thursday, May 14, 1:30 - 2:30 p.m.: Moms and Tots features "The Shephardess and the Sheep"

Saturday, May 16, 1:00 - 3:00 p.m.

Reading and signing by Jim Henry, psychologist and author of "The Privilege of a Lifetime"

Tuesday, May 19, 10:30 - 11:30 a.m.

Moms and Tots features "Goldilocks and the Three Bears"

Tuesday, May 19, 7:30 - 9:30 p.m.

Chapters Book Club meets to discuss Barbara Kingsolver's "Pigs in Heaven"

Thursday, May 21, 10:30 - 11:30 p.m.

Moms and Tots features "Puss in Boots"

Saturday, May 23, 1:30 - 3:00 p.m.

Meet local author, Irene Slater, who wrote "The Homemaker", a great guide for those wanting to sell their house

Saturday, May 23, 7:30 - 9:30 p.m.

Classical music with the harp and violin, featuring Tracy Brown.

Sunday, May 24, 1:00 - 3:00 p.m.

Meet Bonnie Marks Hall, author of "In Search Of... Finding and Loving My Multi-Dimensional Self"

Tuesday, May 26, 10:30 - 11:30 a.m.

Moms and Tots features "The Frog Prince"

Tuesday, May 26, 7:30 - 9:30 p.m.

Molly Peacock, author of "Paradise Piece by Piece" will be the guest at our Book Club

Thursday, May 28, 1:30 - 2:30 p.m.

Moms and Tots features "The Three Little Pigs"

Sunday, May 31, 1:30 - 2:30 p.m.

Meet Tishia Mallett, well-known local author of children's books such as "Antole the Mighty"

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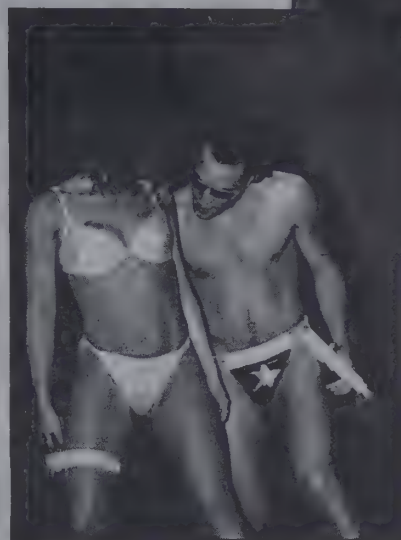
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And what a show it was!

fashion

The Exotic & Erotic Fashion Show took place last Thursday at 109 Discotheque, and patrons certainly got more than they bargained for. Was it a fashion show or a striptease? Either way, everyone got their fetishes tickled.

Photos: Darren Wolf
Clothing: Rodéo Drive Collectibles



Bag them feet and wet them lips

By AMY HOUGH

Flowers, warm weather—yeah, the concept of spring is a friendly-sounding thing, but it is bound to strike fear in the hearts of all women. Because with warm weather comes the frightening images of open-toed sandals, bare legs and—gasp—bathing suits.

Sometimes, I think men don't appreciate how quickly and efficiently woman change their whole beauty routine when spring comes around. Women have to start paying attention to painting their toe nails, shaving their legs and re-toning their entire body in an attempt to look good in warm-weather clothing. True enough, we women are hard put upon when spring rolls around.

Feet first

The April issue of *In Style* mentioned that the perfect remedy for dry feet is to slather them in Vaseline, put loosely-tied plastic baggies on your feet and then retire. The idea is that overnight your feet will become supersaturated and in the morning you will awake with baby-soft feet.

"OK," I thought, "easy and cheap procedure, I can certainly do this at home." Well, let me tell you... not since the last time I dreamt I was naked at school—before taking an exam I hadn't studied for—have I had such a lousy night's sleep. All night long I kept having dreams about walking through a slimy bog with worms squishing between my

toes. After waking in a sweaty fright for the 10th time, I ripped the baggies off my feet and said to hell with it.

OK, I know exactly what you're thinking: just follow the same procedure while you are doing things around the house. Very bad idea.

If you think walking in high heels is bad, walking in Vaseline-filled baggies is worse. When

I tried this I felt like a landlubber on the high seas—weaving, sliding and gripping on to furniture in an awkward attempt to stay upright. At what price soft feet? You decide.

For gals on the go

When it comes to at home manicures I'm quite the purist. I feel a good manicure requires around three hours of down time: cuticles, filing, one coat of base coat, two coats of polish and two coats of top coat—with at least 20 minutes of drying time between each coat. After this rigorous routine my nails are perfect for a week without any touch-ups. But I know many of you are not ladies of luxury—you have children to take care of, things to do, places to be. Sometimes you have to look good but you don't have the three hours to do it in.

Well, I gave Revlon's Top Speed nail polish a try and, I must say, I'm impressed. Within a minute my nails were dry enough to allow me to go about my business. They weren't dry enough, however, to withstand my rubbing them with an eraser—in that circumstance they smudged, but

how often are you called upon to do such a thing?

The bottle also says that this is one-coat polish—with that I would have to disagree. I chose a very dark color called "Ink," and one coat made it look very streaky. Two coats, however, hit the mark and still dried incredibly quick. Two coats of Top Speed with no top coat lasted two days without chipping. Two coats of Top Speed with two coats of top coat lasted six days.

Man magnet

The other day I spent about five minutes looking at a L'Oréal display trying to figure out what exactly Rouge Pulp is. There was a picture of Linda Evangelista looking like a Kewpie doll and the words "Rouge Pulp" emblazoned across the top. I had to scrutinize the product with a microscope before I finally came across the words "Liquid Lipcolour." Always ready for a new experience, I decided to buy two tubes and give Rouge Pulp a go.

Rouge Pulp is a very glossy lipcolor that you apply with a sponge-tipped wand. The applicator isn't new of course but I haven't used one like it since Grade 10. Unlike liquid lipcolors of the past, Rouge Pulp goes on light and doesn't gum up on your lips. And it is so glossy—I love it. And, if you didn't know, glossy lips really get a guy's attention. The psychology behind it is wet looking lips are supposed to be a sign of sexual receptivity—men are so easily fooled.

what's new

Hawaiian healing is elemental

Light-touch massage won't be painful

By LAURA OLLERENSHAW

In a world with rising health-care costs and less and less money spent on our health, many people are turning to more natural treatments.

Kahi Loa Bodywork, developed by Serge King, uses massage in the form of seven elements of the Earth: *Abi* (fire), *Wai* (water), *Makani* (wind), *Pobaku* (stone), *La'au* (plant), *Holoboloa* (animal) and *Kanaka* (human). In Kahi Loa Bodywork, the seven elements are the most important aspect of the therapy. There are different massage strokes for each element. Falling under the category of a *Huna* Healer, which means "Secret" in Hawaiian, this practice of tying humans closely to the Earth is an ancient Hawaiian belief and practice. Keith McGowan, a Huna Healer and a Kahi Loa Trainer, believes that it is a secret that should be shared: "Relieving stress and tension from the body."

"This is a light-touch skin massage done through the person's clothing," McGowan em-

phasizes, noting that because it is a light-touch massage there is no chance of the person getting hurt. It becomes then "a more powerful spiritual-type massage," tying the person to the seven elements of the Earth. This aspect may be one of the most influential in convincing people to try the therapy. There is no chance of getting hurt, so there is no risk.

health

It helped a bad elbow

Although I may question the effectiveness of this treatment, people do believe that it works and maybe that belief makes it work. McGowan tells me of a man who complained of a recurrent painful elbow and came to one of the sessions. Despite the fact he had undergone massage therapy before and been to many doctors, the pain would not go away. After one session he noticed that the pain had subsided and he feels no discomfort in his elbow now.

"When we start with the fire element, we will ask the person to picture a fire image and tell the healer what that image is," being anything from a campfire to a forest fire, says McGowan. "The healer then becomes that image."

Although the order of the

elements has been reversed, it now works better, says McGowan. To the person getting the treatment, picturing fire causes him to feel the heat of the flames inside of him. McGowan says: "It's very real. We do water after fire to quench it a bit."

The co-creators of Hawaiian Shaman Adventures, Diane Hohol and Wayne Kealohi Powell are coming to Edmonton on May 6 to put on a workshop. Hawaiian Shaman Adventures was created by the two to educate the public on Hawaiian Shamanism and to show how Kahi Loa works. Both Hohol and Powell are teachers of Hawaiian Shamanism. McGowan explains to me that a Shaman is at the top of learned people, "A healer, priest, teacher who knows the way of nature and psychology all wrapped into one."

They are here then, says McGowan, "to help people heal, to help the Earth heal."

The main difference between a Hawaiian Shaman and others found all over the world is that usually the Shaman embodies a warrior life. The Hawaiian Shaman represents exploration. This is important in Kahi Loa Massage because the therapy attempts to explore the individual's place on the Earth and how the person sees himself in relation to the Earth and the seven elements.

Look out for the white weenie

He may just be the best Magic player in the province

By GARRY HOUGH

It's time to find out who's the best *Magic: The Gathering* player in Alberta, as the Annual Alberta Regionals are set for May 2 at Beyond Fantasy.

There will be cash and cards to be won, but more importantly, the champion and top five runners-up will be invited to Toronto to attend the Canadian Nationals.

The format is standard Type II, so each participant must construct a 60-card deck and a 15-card sideboard from the 5th Edition, *Mirage*, *Visions*, *Weatherlight*, *Tempest* and *Stronghold* sets exclusively.

Welcome the Stronghold

The addition of *Stronghold* cards to the tournament environment only a month ago has caused a few new deck types to emerge, one of which enables a blue mage to create an infinite card-drawing loop with the help of *Dream Halls* and *Paradigm Shift*. The most formidable new deck type may be the silver deck, which unleashes a vicious horde of little creatures early in the game and—if need be—the awesome *Silver Queen* backs up her brood later in the game.

The old deck types are improved by *Stronghold* as well; green-white *Armageddon* decks

have Pursuit of Knowledge and Gerrard's Wisdom for card and life advantage. Black Pox decks have Mox Diamond for speed and flexibility, Black Necropotence decks have Bottomless Pit for added hand destruction, Red Burn decks have Shock for first turn creature removal and green stompy decks have Stomping Wildebeests and Wall of Blossoms for card advantage.

All of these deck types are good,

but white weenie may win the day.

At least 20 of the 100-plus contestants will be playing a variation of this most popular and deadly deck type. So, the Vue tip is to ask yourself if you can deal with a third turn Empyrial Armor on a color-protected creature when constructing a deck.

The doors are open at 9:30 a.m. and registration ends at 10:30 a.m. For more information, call 483-2669.

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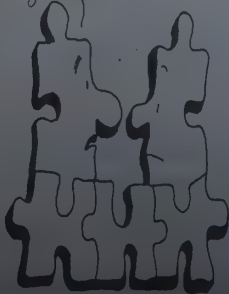
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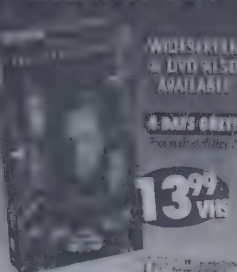
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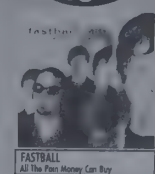
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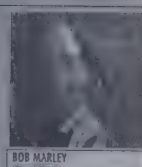
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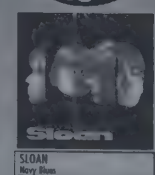
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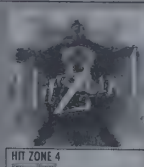
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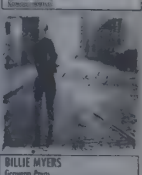
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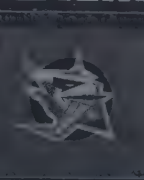
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PHOTO BY TERRY DUNN FOR VUE WEEKLY. CD COVERS BY ARTISTS.

Booking worldwide flights on the World Wide Web

Go anywhere you want using your computer

By DAVID DICENZO

Some view the Internet as an instrument of evil. The information superhighway has done its share to drastically change the world we live in, for better or worse.

If anything, it has made booking flights a hell of a lot easier! On-line travel arrangements are becoming increasingly popular for many would-be travelers. No phone calls, no hassles... all you need is a modem and a few minutes to figure out exactly where you want to go and when.

"At any time of the day or night, people can explore unlimited travel options," said Dan Russo, the marketing director for Horizon

Air, based in Seattle.

Horizon was one of the first airlines to offer bookings on its site as opposed to mere information. By logging on to its Web site (www.horizonair.com), you can literally make a paperless travel arrangement. You choose your dates, destination, where you are leaving from and presto. Provide your credit card number, jot down your confirmation number and you will soon receive reservations in the

mail. If a problem arises, you have the opportunity of getting in touch with a help desk but the unfortunate part is that you techies have to use a real live telephone.

It's growing in popularity

On-line reservations is a growing trend and for good reason. It is the remote control of travel book-

ing, just sit back and click away.

"I can tell you that it is definitely building," said Russo.

Air Canada has the mother of all sites (www.aircanada.ca). You can find out all sorts of good info, from schedules to traveler services. The most important part of the site, for booking purposes, is the Cyber Ticket Office. You enter as either a member, new member or a guest. Just divulge your e-mail address and postal code—and you're in.

The ease of booking on the Air Canada site is incredible. You choose which airport you are leaving from, the one you want to go to, the days of departure/return, the times and then a list of options arises. Then you decide what

type of flight you want (executive, hospitality, etc....) on what type of plane. I chose the most affordable flight (Edmonton to Toronto in August) on the Airbus 320. Did you know the 320 has 132 seats and a 111' 10" wing span? Check out the site and you'll find out all that good stuff.

Anyways, the final information pops up and you decide whether to accept or not. The reservation will be held for 15 minutes, so you need to call to confirm. Very simple.

Canada 3000 will e-mail you

Another site I looked into was Canada 3000 <www.Canada3000tickets.com>.

It seemed more skewed toward information rather than booking. I had difficulties trying to choose various destinations as some of the pages I sought were not found. It does tell you loads about the airline and the services Canada 3000 provides. One really helpful feature was the Late Tripper Club, which I apparently joined. You give your e-mail address and Canada 3000 will send you information on last minute flights for big savings.

Like any service, you may experience some glitches with on-line travel arrangements. Browse the sites and find an airline you are comfortable with that suits your needs.

Konami slam-dunks the competition

By RICHARD PETERSON

IN THE ZONE '98 is an NBA approved and supported basketball game from the folks at Konami. It is available for both the Sony Playstation and the Nintendo 64 systems.

The game is well-made and conveys a real sense of being there. The graphics are nice and there is a lot of detail—especially considering the number of players on the screen. You can even see reflections in the surface as the players move up and down the court. The players and teams have been modeled after their

real NBA counterparts from the Oct. 31, '97 rosters, which only adds to the sense of realism when the court-side announcer credits your favorite player with the basket. Or you can create your own player, name him after yourself and be the star of the game.

You and up to seven friends (on the Playstation) choose a team from a full NBA roster and select one of four types of games to play: exhibition, regular season, playoffs/finals and the All-Star Game. You will find that all the moves are there that you expect to see in a good basketball game, plus *In the Zone '98* uses a combination of

strategy and stamina management to enhance the gameplay dynamics. I also enjoyed the replay option that lets the player watch great moves from various angles.

As with all team sport games, the controls are moderately complicated and take time to learn and master. Konami has compensated for this by allowing you to change the difficulty settings for the game, so that even a novice player can have fun. I recommend playing only against players of equal skill—unless you enjoy getting your butt whipped.

Overall, *In the Zone '98* from Konami is a good game with high replay value.

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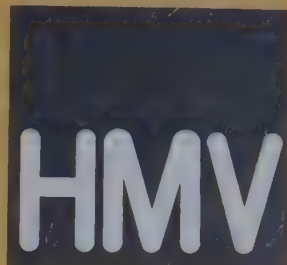


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In the Box

⇒ continued from page 8

memories of the boring-ass regular season. But I guess all the empty seats in Boston, Washington and Pittsburgh show that some fans still aren't convinced that the boring days are over.

John: This series has been wildly entertaining and I wish that the entire regular season could be like this. But with the regular season being so long, a team would have nothing left by the time the post-season rolled around if it played with that kind of intensity from the get-go. And it hasn't just been this series, either. Turn on any game and it's exciting hockey.

Steve: I can attest to that. We watched Game 1 of the Pittsburgh/Montreal series on the CBC and were blown away by the quality of play. A penalty shot off the post—in overtime! And the Philly/Buffalo series features more hits than when Mike Timlin takes the mound (Ooh, a mixed sporting metaphor).

John: It makes you realize there's nothing wrong with the game, that no rule changes are necessary. May-

be the NHL should just shorten the season.

Topic: The Devils are done!

Steve: Last week, I wrote that the Sens' popgun attack had no chance of denting Jersey's vaunted defence. Now that the Sens are up 3-1 in their series, I think it's time to eat some crow. I think it's God's way of saying "Boring, trapping hockey shouldn't win in the playoffs." Maybe He didn't like NJ's team name. Maybe He doesn't want the trap to work when playoff intensity and body work is factored into the mix. Ottawa has made me believe—and Damian Rhodes (who would have thought?) has been the playoffs' best goalie so far (or at least a close second to Olaf Kolzig).

John: If New Jersey's eliminated from the playoffs in the first round, it would be the best thing for hockey. Hockey was never meant to be played using the trap—it is a game of speed and skill. What New Jersey played isn't really hockey and God can see that—thank goodness. ☺

EDMONTON'S BLUES HOT SPOT

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Russell Jackson

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Sunday, May
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Old Strathcona

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MUSIC notes

By GARY MCGOWAN

The Peterson Pontiac Gospel Series continues to gather steam. The organizers dreamed of staging Christian music shows in some of Edmonton's well-known secular venues when they staged their first concert earlier this year at the Sidetrack Café. The first edition went so well that further shows were held in St. Albert's Arden Theatre and at the Winspear. Now, they're bringing it all back home with a return date at the Sidetrack Thursday night. Once again, Christian jazz combo Razor's Edge will be the featured performers. The Lord's praises will be sung by vocalist Brandy LeMaiste. She'll be in the company of country vocalist Kara-Lee and jazz sax player Carol Johnson. The calendar will say it's Thursday night, but the show should put you in a Sunday frame of mind.

In the eight years since Alan Jackson released his first disc, he's won more than 40 music awards, landed an incredible 24 singles at the top of the country charts and sold more than 23 million albums. Jackson has also joined the two cranky old men who grace the Ford television commercials to shill pick-up trucks—all of which makes him a bona fide country icon. Jackson will be unleashing his host of hits in the Coliseum Friday night in the company of rising star Deana Carter. See y'all there.

Way back when people wore tie-dyed clothing for the first time (1970s), there was a trio from Vancouver with the ambitious name of Pied Pumpkin String Ensemble. Rick Scott, Joe Mock and Shari Ulrich played what would now be termed "roots" music. They played it so well, in fact, that they were moved by audience demand to actually make their own record. In the pre-punk, mid-'70s, this was a fairly bold (and expensive) step to take. But take it they did and the two vinyl albums Pied Pumpkin created went on to sell more than 30,000 units across the length and breadth of the land. The group also composed a song called "Flying" that ultimately drew singer/violinist Ulrich out of the Pumpkin orbit and into a group called the Hometown Band, who landed a label deal with A&M, had a hit with "Flying", played with Valdy (a substantial Canuck pop star at the time) and did their fair share of touring in America. The duo that was left behind became Pied Pear. Scott and Mock kept their indie banner waving high for another eight years and three more albums before calling it quits in the mid-1980s. Despite its brief time together, Pied Pumpkin has remained a fond memory in the hearts of many an old folkie in Alberta and British Columbia. When the still-friendly-with-each-other group members began to work on a compilation album called *Plucking De Vine* (which will make Pied Pumpkin's music available on CD for the first time), the subject of playing a live show

or two was broached. The idea was so warmly received in a couple of West Coast venues that the idea snowballed into a full-blown tour. Pied Pumpkin will play the City Media Club Friday night, and take you back to a time when Mill Woods was just a bunch of cow pasture in southeast Edmonton and they hadn't even invented the Folk Music Festival yet. Talk about your roots...

Thirteen is a lucky number for Hopping Penguins. The funky, ska-roots-rock-reggae band is currently crossing Canada on its 13th national tour. The Penguins have forsaken the pursuit of musical art in favor of delivering a well-oiled musical party machine to club audiences across the land. The band's reputation for high energy and wacky onstage antics precedes it. If it's a musical party you seek, the Hopping Penguins are set to deliver it. You'll find them at the Sidetrack Café Friday and Saturday night.

We've all heard of duelling banjos. Well, a classical music trio sporting the palindromic moniker Avid Diva is presenting duelling sopranos. Singers Janet Smith and Elizabeth Raycroft, accompanied by Jeremy Spurgeon on piano, will sing a host of duets and solos, culminating in a "Battle of the Divas." The bells will be cant'd Saturday at All Saints Anglican Cathedral at 8 p.m.—don't bring along your fine crystal.

New City Likwid Lounge is sporting an all-Calgary line-up Friday night. The New 1,2 is back in its home province after a tour that took it all the way to Chicago. Earthquake Pills is an amalgam of members of several well-known acts from the City of Cows. See if you recognize the ex-singer and bass player from Wagbeard and a member of the early Primrods. Straight, meanwhile, has some one-time members of Placebo in its line-up. This will be a good night to see if some of the magic from the Calgary scene is continuing in the next generation of bands, without having to actually drive down Hwy. 2.

On the subject of Calgary, Friday is deadline day for any artists seeking to play the All Indie Weekend Music Festival which will be held in Cowtown June 5-7. Now entering its fourth year, the Festival cycles

across the prairie provinces. After spending its first two years in Winnipeg, last year's event found a home in Regina. The June stand will mark the first time the event has been held in Alberta. This year's All Indie Weekend is running in conjunction with the Recording Industries Association Awards. If you want to be considered for a showcase slot, your application must be submitted no later than Friday. Call ARIA at 428-3372 to obtain an application form.

Hiway 2, we hardly knew ya. Edmonton's disciples of the Grateful Dead are gearing up to release their first CD, even as they play their last few dates before breaking up. Yes, it's a paradox to everyone outside the band, but as the group says, it "always did do things a little bit strangely." They have just returned from a tour of the west coast and southern Alberta. They're in the process of finishing up what will be their one and only CD. The disc is scheduled for release on June 12 at their final gig together. In the meantime, some coin is required to complete the recording, so the band is holding what it calls a "Hiway Freeker" Saturday night at the City Media Club. Patrons are encouraged to attend the event costumed in their "Freekest" attire. No prizes will be awarded, but you'll be able to enjoy the company of fellow clothes horses and make a contribution to the Hiway 2 Finish the Disc Fund.

The upcoming Kananaskis Guest Ranch Songwriters Camp has a leg up on songwriter seminars that lock everyone in an airflow-restricted hotel boardroom for the weekend. Aspiring professionals will be breathing the clear Rocky Mountain air found at the Guest Ranch, which is located at the foot of Mt. Yamnuska in Kananaskis country. At the same time, those aspiring professional songwriters will be drinking in the collected wisdom of San Francisco's Steve Seskin (who's penned hits for everyone from John Michael Montgomery to Waylon Jennings) and Ron Irving (who's had tunes cut by Anne Murray, among others). Registration deadline is Monday. Call 433-2050 for an application. Even if you don't learn a single songwriting trick, it sounds like a pretty good holiday.

Gary McGowan's PROFILES

Name: Audrei-Kairen

Notoriety: Singer of "theatrically jazzy" music.

Next Gig: Sat. afternoon, May 2nd at Iron Bridge (12520 - 102 Ave.).

Memorable School Experience: I was a high school cheerleader at In my hometown of San Diego. It was our homecoming game and we were all on the field at halftime getting set to do the splits for the first time. I went down and my legs locked. They had to carry me off the field, and I was in such pain.

Most Creative Time Of The Day: 11:30 p.m. to 4 a.m.

Most Prized Possession: My car, because my mom gave it to me just before she passed away.

Fantasy: I'd like to run a 1940s-style jazz club. It would feature a big band with shows going on intermittently. There would be phones on all the tables so people could call each other. The club would be open from 11 p.m. to 6 a.m. and offer



month-long gigs to players.

Favorite Player: Michael Jordan.

Gig From Hell: I played a coffee shop once. Here I am, trying to perform jazz when it's still daylight. People were coming in just to get coffee and get out. I found it hard to establish any rapport with the audience in that environment. I vowed I'd never play in a place like that again.

Good Luck Charm: A little black ribbon I made when my mom passed away. I wear it on everything.

the REV

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KENNY K. PLAYS THE BEST OF TODAY & YESTERDAY-SUN-FRI

Warriors celebrate rap history

Canadian act has been bending genres for a decade

By STEVEN SANDOR

The Dream Warriors may not hail from the land which spawned hip-hop, but the Canadian duo of King Lu and Capital Q have put their stamp on the American-based genre.

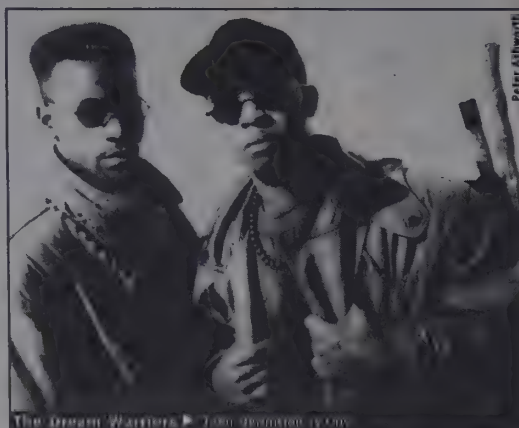
When the Warriors' first two singles ("Wash Your Face in My Sink" and "My Definition of a Boombastic Jazz Style") appeared on the charts in '88, they were well ahead of the acid-jazz craze which followed a few years later. When acid jazz had taken over, the Warriors were dabbling in foreign cultures, adding world beat and new musicians to the mix. Other bands have tried to copy the Warriors—American acts like Digable Planets, to name one.

So, after a decade of being a pillar in a musical scene which seems to live off one-hit wonders, it's no surprise that Beat Factory—recently named by *Sbift* magazine as one of the most influential labels in the Canadian music biz—has just released *Anthology—A Decade of Hits 1988-1998*.

Lu and Q are set to make a trip to Europe so they can lay down some mixes for their upcoming record. But before that, they're going to get into the *Anthology* mood by cranking up the old hits on a Canadian tour, which stops in Edmonton this week.

By popular demand

"We're doing these shows because there is a demand for us to do them," says Q. "We're doing all of our dance-floor hits and the two new songs which are featured on the record. Then we go and work on a brand-new project with some collaborators in England and Europe. We're going for that 2000 edge, hopefully taking some of that high after the shows go down



The Dream Warriors • 2000 REMIXED EDITION

and off the *Anthology* album."

And what is the 2000 Edge, you may ask? It's not some crazy, soulless, technocratic thing.

"We're going to take the musical feel right to the base elements," says Lu. "We're going to explore what made hip-hop authentic, but we're going to bring it on as a new form of expression as opposed to the familiar. We're going to take it to where the Dream Warriors originated right from the start. Q and Lu, we've been together right from the start."

"We're going to try and keep it raw," responds Q. "Something you can get clouded by a bigger picture. So it's important to be able to create something which is distinctively yours."

Q is also high on what's happened in the Canadian rap scene since the Warriors first formed. Beat Factory has quickly become a pillar of the Canadian urban music scene. And while he's seen a whole slew of hip-hop trends come and go, Q knows that the Warriors' refusal to stick with one style has allowed himself and Lu a decade-long career that's still going strong.

"I think we've created something that transcends hip-hop," he says. "I think that's made rap

stronger, even though there are some people who would beg to differ. If you're not producing something new—something interesting—then you're preaching a dead language."

"In the decade we've been together, I think people have become more aware of the industry side of music. The acts have gotten more business-orientated. There's more focus on putting out an entire package than one little song."

Rapping in the Great White North (so to speak)

And the Warriors have never lost sight of the fact that they're from north of the border, even though some of their Canadian fans might not think so.

"I think we're at the point where Canadians are becoming aware that as long as we've been together, we've been telling people we're Canadian," says Lu. "So, before we go out and work on the new record, we're going to celebrate our history. We're ready to do a few shows, to go out and party with the people—to celebrate our past, present and future."

And if the past is any indication, the Warriors' future will see them creating trends, not following them.

WE WANNA KNOW!

It's getting hot out there and the nights are longer and we, at Vue Weekly, want to know how our readers spend their leisure time after the 9-5 grind. So fax or email us your ideas (boring or crazy) to have them printed in the May 14th issue and a chance to win stuff like Trapper tickets, Eskimo tickets, patio dinners & tanning studio passes. Please submit all suggestions by Monday May 11th.
Fax # 426-1996
Email: office@vue.ab.ca

VUE
WEEKLY

If it ain't Celtic, it ain't Rankin



Cape Breton family are Canadian musical ambassadors

By **DARREN BOISVERT**

Back in 1991, the Rankins made an appearance at the Edmonton Folk Festival. I remember seeing them play along with all the other fantastic and underrated Celtic bands that were on the music horizon. Aside from the fact that the band was made up of family members, there was not much to distinguish the Rankins from the other groups.

Celtic music was the main genre showcased at that year's festival, but was popular only among a group of diehard aficionados. In the early '90s, the only Celtic bands to have any widespread commercial and critical success were the punk-influenced Pogues and the traditional Chieftains. The Rankins were the first Canadian band to plow the fertile ground of contemporary Celtic music and to move it into the mainstream.

But all their success started during that summer of 1991.

Proud Cape Bretoners

John Morris from the Rankins was surprised I remembered their performance at the Folk Festival, but agreed with my

assessment. "I specifically remember that festival," said Morris. "It was a real watershed summer for us—after that was when we signed with EMI and started to really get our music out there."

"Doing festivals like [the Folk Festival] helps a lot of groups, especially up-and-comers. For us, the college radio stations were also a big thing. They played our music."

By now, the story of how the Rankins came from Scottish-descended Cape Breton is well known. From playing around the family house to doing shows and festivals around the world, they have become ambassadors both of Canada and Cape Breton.

Morris explained the band's unique identity: "We identify ourselves as Cape Bretoners. We are proud of that. It is an island that is very much a community in itself. There is a lot of music there."

"But we are more of a Canadian band than anything else. We don't strictly play Cape Breton tunes."

Always experimenting

Continuing to explore the musical genre that they helped define, the Rankins refuse to let complacency set in. According to Morris, they have been trying to explore different elements of their music. "If you listen to the CD, you will still notice a mixture of contemporary and traditional stuff," he said. "But we are trying to put the piano into

the melody lines and to use fiddle music and vocal undertones in our songs."

The Rankins are currently starting their first Canadian tour in a little over three years. They have been busy touring the world and doing industry one-offs to support CD sales. Their new CD, *Uprooted*, is the Rankins' excuse to do another cross-country tour. No longer one of many bands, they are headlining at the Jubilee Auditorium on May 13.

folk
EDMONTON
The Rankins •
Jubilee Auditorium •
May 13

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Edmonton Queen is ship-shape again

By CAM HAYDEN

"What a long, strange trip it's been." The words are borrowed from the Grateful Dead, but could accurately be applied to the saga of the *Edmonton Queen*. The final touches are being put on the vessel and its dock on the south shore of the mighty North Saskatchewan, even as I write. Even though the owners' group has spent a lot of money recently, things are looking good in the eyes of part-owner Clare Anderson.

"Damages from our encounter with the ice last winter will exceed \$300,000. That includes \$100,000 to repair the gangway and dock; \$100,000 in damages to the boat and the \$100,000 we spent on the recovery of the vessel."

When I spoke with Anderson last Tuesday, the painters were putting on the final coat, the damage to the boat (not structural, mostly cosmetic, things like windows and such) was repaired and all was ship-shape. The new dock was to be installed Thursday the 30th, just in time for the first launch of the season, May 1.

In addition, Anderson tells me that "The City and Community Services are all on the same page with us here at the Riverboat, we're communicating very well and through a cooperative effort we feel very confident about the boat's future."

"This season we hope to see the vessel reach its full potential of being on the water until the end of October."

For the month of May three sail-

ings a day are planned, at noon, 3 p.m. and 8 p.m. In June, Anderson explained, "An additional sailing at 5 p.m. will be added. We're encouraged by the response so far."

Many special occasions, Mother's Day, Fathers' Day and Canada Day, to name three, are already selling well and we've also booked a fair number of receptions, office parties and other functions."

As you might imagine, holding a party for 250 on a boat in the middle of a river has some unique challenges.

"When you've got 250 people who all want to eat at the same time, it's not the same as being in a hotel or large restaurant, where you're set up to handle that flow. We've taken steps to streamline our buffet, but retain the New Orleans theme."

And that New Orleans feel extends to the music that you will hear. Dave Babcock's Fat Tuesday band will be the house band Sunday through Thursday, playing three sets a night starting at 7:45 p.m.

I spoke with Babcock a couple of weeks ago and he was quite excited about the project.

"I'll be fronting a five-piece and we'll be performing on the upper deck, when weather permits, in sort of an acoustic vein, our musical selections will mirror the traditional New Orleans sound."

On those occasions when the Fat Tuesday band is not available, Jeff Hendrick's group will fill in with a slightly jazzier sound. If New Orleans style music isn't your bag,

you might want to check out the weekend dinner cruise that will feature the Celtic sounds of the McDade Family. Another act that was very popular, according to Anderson, "Were Peter and Mary. They're a Klondike duo that will be back for the Sunday brunch cruise. And of course", he added, "Darrell Barr and the Rafters will be back for late nights on Friday and Saturday, as well as long weekends. Darrell is one of the best front men in the city, he always has great players in his band and he's a crowd favorite, doing everything from Joe Cocker to Paul Simon."

One of the recurring complaints you hear around Edmonton concerning outdoor music is the volume, especially in the River Valley.

Anderson told me: "I can't remember one complaint, in fact one couple I know of has cut down some trees on their property to get a better view of the *Queen* as it steams by."

"People's reaction is always wonderful and we'd like to be here forever providing that. We've got a 10-year lease and that's just the beginning."

With the investment the group made over the winter to insure the re-launch of the *Queen*, you've got to believe Anderson is being sincere.

Cam Hayden hosts the Friday Night Blues Party from 9 p.m.-midnight and Alberta Morning from 6-9 a.m. weekdays on the CKUA Radio Network, 580 AM and 94.9 FM.

VENUES

WIRED THIS WEEK WITH KIMBERLY CARROLL

THURSDAY 10:30 pm

NowAge Orchestra Live!

- Ghoclain at Kacs
- Bandbeat
- Edmonton Youth Choir in-studio

WIRED's Fave Pick: "Tales From The Hospital" Opening Night at Arts Barn

FRIDAY 10:30 pm

WIRED'S OPEN-STUDIO FRIDAY!!!

- Dance around the Maypole with us at 10222 Jasper Ave. 10 PM
- Alan Jackson II concert
- Ms. Traxi's Theatre World
- Harcourt House Gallery

WIRED's Fave Pick: Pled Pumpkin String Ensemble at City Media Club

MONDAY 10:30 pm

BRAD FRASER Live!

- Killjoys
- Live from Dart Night Playoffs
- The Wyrn Sisters

WIRED's Fave Pick: Kiss & Tell at Devlin's

TUESDAY 10:30 pm

- Chris Cummings interview
- CKUA Network's "Martin Yesterday"
- Carnival of Shrieking Youth

WIRED's Fave Pick: New Club Likwid Lounge 2nd Anniversary Party

WEDNESDAY 11:30 pm

- Matrox 20 in concert
- Theatre Compas live
- Mollifications Dinner Theatre

WIRED's Fave Pick: Casy Collective Concert at Arts Barn

WEEKNIGHTS

"Show Us Your Pride, Edmonton!" Edmonton Pride Week May 11-15, 1998

Why are you proud to live in Edmonton?
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Who in Edmonton are you proud of?
When have you felt the most proud of Edmonton?

Edmonton Pride Events, A-Channel and Vue Weekly want you to "Show Us Your Pride" by writing, drawing, painting or photographing your answers on what makes you a proud Edmontonian.

The winner of the artistic portion will appear with their masterpiece on A-Channel's "The Big Breakfast" and have their artwork recreated on Edmonton Pride t-shirts that will be available throughout Klondike Days.

The winner of the written submission will also appear on "The Big Breakfast". Both winners also receive \$100 cash!

So, start playing with your paints, shutters and pens! Entry deadline for all submissions is Tuesday, May 12.

Drop off your artistic submissions to Vue Weekly, #307, 10080 Jasper Avenue (Empire Building) (Yes, you'll get them back!)

And fax or e-mail your written submissions to "The Big Breakfast".

Fax: 412-2777

E-mail:

bigbreakfast@soundzgood.com

All entries will be displayed July 19th during Sunday Promenade "Edmonton Pride Day"

Edmonton Pride Events
Edmonton Klondike Days Association

Vue
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A-CHANNEL

New music from Waits to Wall

NOWAgers segue from style to style

By DAVID GOBEIL TAYLOR

Ecclectic—the word kept coming up during my interview with NOWAge orchestra trumpeter Russell Whitehead. It describes the instrumentation—percussion, piano, voice, saxophone, bass trombone, guitar and trumpet—not exactly a combination you'll find in Mozart's repertoire.

It also describes the programming of its upcoming concert, combining avant-garde new music with arrangements of pop beatnik Tom Waits, as well as the group's approach to music.

"The objective of the NOWAge Orchestra is bring the elements of theatre and classical music together," says Read. "We use lights and a theatrical setting [in this case, the Arts Barns] and we perform with no intermission—each piece segues into the next. We think the creative process through in terms of what the pieces should look like as well as what they should sound like."

The NOWAge orchestra was formed in 1992, but has in the last two years become a collec-

tive of core members who all contribute to the artistic vision of the ensemble, from programming to arranging music—such as the five Tom Waits songs in their upcoming concert.

"We've all listened to Tom Waits's songs for years and were convinced of his genius," says Read. "He's such a creative soul; he was an obvious choice for us."

classical

PREVIEW

The NOWAge Orchestra • Arts Barns • May 1-2

Maybe a tune from Big Time

So the NOWAge members all collaborated on the arrangements of songs such as "Christmas Card From a Hooker in Minneapolis."

"It was quite interesting and challenging, finding our voice in his songs," says Read. "We ripped them apart and taped them back together for our performance style."

An obvious companion to Waits, the bad boy of pop music, would have been Frederic Rzewski, the bad boy of classical music. Unfortunately, they couldn't get the music to Rzewski's unpublished *Coming Together* in time for the concert—they did, however, find a suitable replacement in Stephen Montague's *Tigida Pipa*, which Read describes as "an animated, screwed-up conversation; it whips by at blinding speeds."

The thematic element that

holds this—yes, eclectic—group of pieces together is the focus on the voice. Each piece, from Waits to Montague to George Aperhis's vignettes to NOWAge member Dave Wall's short pieces, focuses on the sound of the voice—even to the point of making the bass trombonist sing through his instrument.

Sounds, not singing

"The emphasis is on making vocal sounds, not necessarily singing," says Read. "There's an impact to vocal works which isn't there in more academic instrumental pieces."

The vocal theme is rounded out with Toby Twining's *Shaman*, a purely vocal piece based on Aboriginal folk music, complete with yodeling.

While Edmonton isn't the hotbed of contemporary music that some cities are, Read says the NOWAge orchestra has been building a following.

"We're starting to let people know that there are other musical languages out there, different from what they're used to but entertaining and fascinating just the same."

"As we perform concert after concert and expand our repertoire, we're being challenged and growing as artists—and our audience is being challenged and growing as well."

Staging opera's most exciting work

Verdi closes out Edmonton Opera's season

By DAVID GOBEIL TAYLOR

To finish off its 1997-98 season, Edmonton Opera will present Verdi's *Il trovatore* (*The Troubadour*)—one of the most beloved operas of all time, and home of many of opera's most famous melodies, including the "Anvil Chorus." It's also just about the most exciting opera ever written, full of fights, poisonings, burnings at the stake and larger-than-life emotions—and probably has the most convoluted, confusing plot of any opera.

Christine Weidinger plays the main role of Leonora, a young Spanish girl engaged to the Count di Luna—an arranged marriage, of course. She then falls in love with Manrico, a troubadour. Four acts, one war and countless hummable arias (including my personal favorite, "Ah si, ben mio, coll'essere") later, Leonora dies to save the life of her beloved—a futile attempt, as it turns out.

"The character of Leonora becomes a woman during the opera," says Weidinger. "At first, her attitude and her love are somewhat childlike, but by the end she decides to stand by her man."

Weidinger had an atypically meteoric rise in the opera world—she went straight from college to New York's Metropolitan Opera, winning a contract with them as a competition prize at age 21.

"I wasn't in a studio; I was in

the regular company with singers 15 to 30 years older than me," says Weidinger. "So I really had to hold my own; it was very good training."

Shared the stage with Pavarotti

Weidinger's first professional role was as Musetta in Puccini's *La Bohème*—alongside Luciano Pavarotti and Renata Scotti. Talk about learning to swim by being tossed into the deep end.

Weidinger then went on, as many North American singers do, to study in Europe. She has followed a typical progression for operatic sopranos, moving from lyric roles such as Pamina and Susanna to dramatic coloratura roles like Gilda and Lucia, and is now being cast in heavier Verdi roles. This is her fourth Leonora and she's played Aida and Violetta; Tosca and Verdi's other Leonora (in *La forza del destino*) are, presumably, soon to come.

"I'm glad I went and got proper training, because I started so young," says Weidinger. "A lot of singers my age [which she refuses to divulge] are teaching now, because they never learned to sing properly. Once you get past 35 years old, talent alone can't sustain you."

This production has a special ingredient for Weidinger, in that the role of the Count di Luna, Leonora's betrothed, is played by Mark Delavan—whose mother was Weidinger's teacher when she won her Met audition.

"I got the contract because of her," says Weidinger. "This is the first time Mark and I have performed together; I knew him when

he was a little kid. All of his mother's students used to take turns babysitting him, because she was so busy teaching."

Casual opera fans will notice that Gilbert and Sullivan owe a lot to *Il trovatore*—the brothers separated at birth, the heroine in love with a man other than her pre-arranged husband, the last-minute message by a mezzo-soprano role; sound familiar? However, all of the good guys (and gals) die at the end, unlike the patented G&S happy ending.

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opera

PREVIEW

Il trovatore • Jubilee Auditorium • May 2, 5, 7

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Ex-Man Without Hat still hip at 40

Ivan goes after the rave-culture demographic

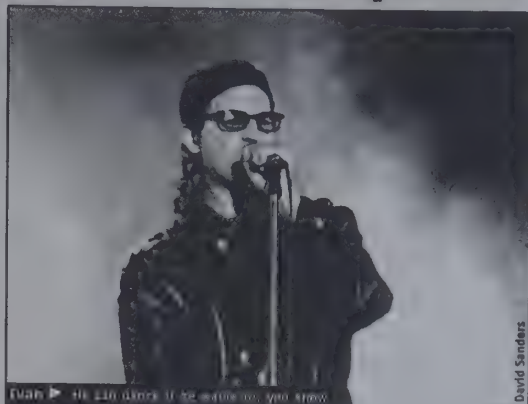
By DARREN BOISVERT

Back in 1983, Men Without Hats were at the top of the pop charts with their huge single "The Safety Dance." With its pop sensibilities and dance driven songs, the band from Montreal had achieved popular success far beyond what most bands could even dream of. By the time their final big hit, "Pop Goes The World," came out in 1988, MWH had made a lot of money, played a lot of shows and became a household name.

The lead singer for Men Without Hats, Ivan Doroschuck, is back in the public eye with his first pop solo album, *The Spell*.

Now merely known as Ivan, he is once again hanging out on the top of the dance charts with his songs "Superbadgirls" and "Open Your Eyes." With an ease that puts younger musicians to shame, he has proven to be able to connect to the youthful dance crowd at the seasoned age of 40.

"I still like to appeal to as many people as I can," explained Ivan from his home in Montreal. "My goal has always been to relate to as many people as possible. I make public appearances at raves when I can and I like to get into the new clothes—the latest whatever. I figure that at



the age of 40, I am good for at least another 40."

With financial security from all his Men Without Hats royalties, he spent the last six years jamming with his French friends, working on a piano jazz project with some New York players and just relaxing. The big impetus, as Ivan put it, for the new album was all the innovations in technology.

Ivan a technocrat?

"Technology caught up to me. The music computer of today—compared to what it was five years ago—is where the Internet will be in five years. It made working on the project feasible. We built a studio just for this album. I did it

all. I did all the music, set up the Web site and started my own label. I was involved with every single detail on this CD."

Produced by John Punter and financed by the backers who propelled Mitsou into the Canadian consciousness, the CD is already a financial success. Continuous airplay and fast sales have meant that Ivan has once again recreated his popularity of the '80s. Ivan declares, however, that reliving his successful years is not what it was all about.

"I don't feel diminished by going solo. The Men Without Hats project was really a family affair. It isn't a concern to be as big as I was back then."

"Making records for me is a learning experience. That is why I still do it."

pop profile



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BY STEVEN SANDOR

The Killjoys have already established themselves as one of Canada's pre-eminent alt-pop acts; but their newly-released third album, *Melos Modos*, finally represents the kind of record the trio wanted to make right from the start.

Oh, sure the band's debut album, *Starry*, gave us the two-minute pop-punk snort "Today, I Hate Everyone," which established songwriter and lead guitarist/vocalist Mike Trebilcock as a suburban-angst crooner to be reckoned with. When the Hamilton, Ont.-based trio released the '96 follow-up, *Gimme Five*, Trebilcock and bandmates Shelley Woods (bass) and Gene Champagne (drums) showed they had perfected the art of laying down the hook; their pop melodies—laid down in Memphis—reveled in the spirit of a perfect summer's day. "Soaked" and "Rave+Drool" were added to major rock radio stations across the country. The Killjoys were no longer an underground act; their ability to charm had won over a national audience.

With *Melos Modos* (a Greek term to describe beautiful melodies), Trebilcock and co. continue to show their songwriting mettle. But instead of returning to the traditional guitar-drums-bass approach, the Killjoys took their ability to write great hooks and augmented it with a slew of guest musicians. There's acoustic bits, piano, horns, banjo and cello—and get this, Genesis fans: the Killjoys even dug up a mellotron player. The result is a solid album with a far more lush sound than the band has achieved before. There's a '70s funk influence on the lead track, "Perfect Pizza," a country feel on "Unpaid" and a virtual everything-but-the-kitchen-sink array of influences throughout the album. Sure, the songs are still simple, but the self-produced, recorded-in-Canada *Melos Modos* has shown that Trebilcock has matured as an arranger. Not only does he want to write big songs; he wants to record big-sounding songs.

FINALLY, THE FREEDOM

"This album represents something I've always wanted to do," says Trebilcock, sipping a glass of soda in the Westin lobby during a recent promotional tour for the new album. Trebilcock's exhausted. He wears shades to hide his puffy, bloodshot eyes. He's not hiding the fact he went on a bender in Calgary the night before. His hair is dyed red, cut short, save for the Brady Anderson-ish sideburns. He's sluggish, and the grind of having to press the flesh of the music press has obviously got the better of him. He's as responsive as someone flying economy class to Australia. "We wrote the album and then got guys from bands we all used to play with, guys from around town. The instruments are there for their different reasons. The cello part [on "Weeds and Worms"], well, it kind of fit. I wouldn't do it if I didn't hear those instruments in the songs when I was writing them."

While *Melos Modos* is a self-

KILLJOYS

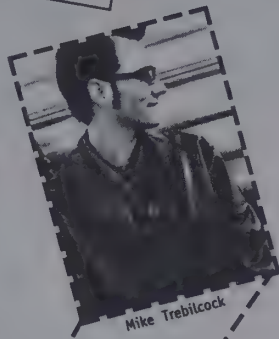
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Shelley Woods



Mike Trebilcock



Gene Champagne

Photo:
Gordon Hawkins

produced effort, the band did get a helping hand at the engineer's table from Mike Plotnikoff, the Vancouver sound-guy who is metal-producer *célèbre's* Bruce Fairbairn's right-hand man. Along with Fairbairn, Plotnikoff has worked with the likes of Aerosmith and KISS. No wonder the Killjoys decided to lay this album down at the old Met-alworks Studio (listen to "Honesty Mistake" and tell me you don't hear the metal). But don't let that make you think that Trebilcock wasn't in complete con-

trol. His decisions were the final ones.

"We had the freedom to do so much more with this album. I have become a much more thoughtful writer, now," says Trebilcock. "When I started off, I was writing songs in a band as opposed to being a singer/songwriter. But we had more time and freedom to do things in the studio, as opposed to the two weeks we had to record the first two albums."

"I'm usually pretty critical of our work. I'm not sure if I was

more critical this time around."

IT'S ALL GREEK TO HIM

Still, even with all the new musicians thrown into the mix, Trebilcock believes that it all boils down to whether or not the hooks work.

"*Melos Modos*, it's Greek. It's where the word 'melody' comes from. Everything in music revolves around the melody. It is a symbol of the cyclical nature of music. You always come back to the verse and chorus."

There is one thing that has remained constant with the band's three releases. None of them clock in longer than 53 minutes. Just like the Pixies, the Killjoys refuse to be tempted and fill a disc with 78 minutes of music. Trebilcock feels the freedom the CD format allows bands is a double-edged sword; even though it allows an act to cram way more of its music onto a record, it also allows sub-par songs—stuff that should have been weeded out in the editing process—to make it onto a release.

"I still remember the days when records were 30 to 35 minutes long," says Trebilcock. "I would prefer to make a short record that you want put on again and again than a longer record you can't get through in one listen, that you have to come back to later. I don't want to make a record that's so long that you'll be tired of it by the end."

KILLJOYS NEED A NAME CHANGE DOWN UNDER

The new album has been released exclusively in Canada, but the band hopes to release it to an Australian audience in the near future. There's one problem; the Hamilton Killjoys have a gentleman's agreement with an Aussie band that uses the same moniker. The Canadian Killjoys have the rights to the name in North America; the Aussie Killjoys get to use the name in the land Down Under. So, before the band can even think about releasing material or even playing down there, a name change will be in the offing.

But the Killjoys should be used to strange situations. Witness their concert from hell: it was New Year's Eve '96-'97. Toronto alt-rock station CFNY sponsored a free concert at North York's Mel Lastman (Yes, named for the same guy who made the "clapboard outhouses" crack about Edmonton) Square. The entire week before the show, Southern Ontario was blessed with spring-like weather. Things looked great for the outdoor extravaganza. Then, on New Year's Eve, the mercury plummeted. A nasty wind whipped through the thousands of kids in attendance. The cold weather ruined the tuning on the guitars of the bands involved. An opening set by Pluto would be best described as murky noise. When the Killjoys came on, the lineup at the Tim Horton's across the park was about as big as the mosh pit. Trebilcock, Champagne and Woods were in agony. Makeshift heaters set up onstage (to keep their hands warm) didn't work. The kids were kind, though; they rained toques and gloves onto the stage, to help out the band that was clearly suffering.

"It was absolute torture playing that gig," says Trebilcock. "The heaters, well they didn't work at all and it was just so cold."

So, if you're booking a winter outdoor music fest, best not to call the Killjoys. With *Melos Modos*, the band has taken some chances—and for that alone you should give them some credit. And after all, how do you play a mellotron when it's -20C outside?

This Honda's a musical lemon

DJ Honda H II (SONY MUSIC)

Japan has certainly had some influence on pop music of late, either directly or indirectly; from the hyper disco-pop of Pizzicato Five to the fast-food punk junk of Shonen Knife. Even New York's trip-hop-pers, Cibo Matto, come from a Japanese pedigree.

So what has the Land of the Rising Sun done for rap? Can a Japanese MC bring anything new to a genre which is in an alarming state of decline? Unfortunately, the answer is no. DJ Honda is a Japanese man playing American music; it's obvious upon listening to his work that he's been culturally assimilated. As well, a slew of hip-hop guest stars—including KRS One, De La Soul and Al' Tariq—do nothing more than establish this work as an example of late '90s, formulaic American rap music.

This is musical wallpaper; and not particularly good musical wallpaper at that. If I want to hear what Japanese culture does for rap, I guess I'll just have to be content playing *Parappa the Rappa* on my Playstation. "In the rain or in the snow, I got the funky flow..."

Steven Sandor

Arthur Lyman *Leis of Jazz* (RYKODISC)

Arthur Lyman's singular approach to jazz has won him pockets of admirers, both in his heyday (this album was originally released in 1955) and recently (Lyman's *Taboo 2* was also re-released by Rykodisc). Lyman's playfully idiosyncratic jazz may well be unto a genre all its own.

Besides the exemplary musical ability of Lyman and his unique combo, one can appreciate the music as well. Rather than existing as indulgent frippery (read: modern jazz) or worse still, tired regurgitation with elitist aspirations (read: "trad" jazz), Lyman's musicality is highly stylized, yet unassuming.

Check out Lyman's interpretation of the chestnut "The Lady Is A Tramp." Despite the kitsch value of Lyman's highly original marimba arrangement, the question begs: Did Lyman inadvertently invent lounge music? Hmm...

T.C. Shaw

Big Bad Voodoo Daddy *Big Bad Voodoo Daddy* (EMI)

After being prominently featured in 1996's sleeper hit film *Swingers*, swing band Big Bad Voodoo Daddy was propelled into the world of "fashionable" music. "Fashionable" being anything you would look good listening to while swilling an overly-extravagant martini and sucking on a extremely phallic cigar. But BBVD is much, much too good to be pigeonholed in the lounge genre. It is supreme swing at its best.

BBVD reverses swing music with a purist ferocity. Unlike contemporaries Royal Crown Revue and Vancouver's the Molesters, BBVD doesn't mess with or modernize the genre too much, keeping it as close to original swing as possible—with the exception of the jazzed-up "Please Baby." That's not to say all the band does is covers. Lead singer Scotty Morris pens most tunes with a humorous flair. Anyone who has ever been on a really good bender will relate to "You & Me & the Bottle Makes 3 Tonight (Baby)."

My favorite tunes, "Go Daddy-



O" and "Jumpin' Jack," prove this band deserves to be out of the martini lounge and out on the dance floor—that is if there are any men left who still know how to swing. If you're in to swing, this is the cream of the crop, baby. Also, the cover art is primo.

Amy Hough

Chanticleer Ignacio de Jerusalem: *Matins for the Virgin of Guadalupe* (WEA)

The advent of CD technology dovetailed nicely with a renaissance (so to speak) of interest in Baroque music. Several thousand recordings of the entire Bach, Vivaldi and Fux (stop giggling, it's pronounced "fooks") catalogues later, it's inevitable that performers would eventually look to more obscure Baroque composers.

Trouble is, most of these composers are obscure for a reason—they're just not that good. This isn't entirely the case with Italian-turned-Mexican composer Ignacio de Jerusalem—he was quite celebrated in Mexico City in his time (not that he had much competition; he moved there in 1742), and the unfamiliarity of his name can largely be attributed to his being completely out of the European mainstream. Still, he's no Johann Sebastian, but then who is? I'd put his level of composition at about that of Telemann—certainly recordable, but no great addition to music history other than as a footnote.

What makes this recording recommendable, however, is the performance by Chanticleer, North America's only independent full-time vocal ensemble. Many performers—especially singers—seem to think that Baroque composers' practice of leaving out dynamic markings means everything has to be sung at an even seven on the volume knob. Not Chanticleer—it gives a great range of expression to otherwise forgettable music.

Still, this is Chanticleer's 10th recording—personally, I'd stick with some of the ensemble's earlier discs of more time-tested composers such as Palestrina. I hope it can eventually do something like the Bach B Minor Mass—sure, there are already more recordings of it than you can shake a stick at, but for good reason. And I, for one, wouldn't complain about one more recording by such a fine ensemble.

David Gobeil Taylor

Robert Miles *23am* (DECONSTRUCTION)

When the world first heard the piano line that signs "Children," the world rushed into his bittersweet embrace and smothered itself. Robert Miles gave the world his calling card and *Dreamland*, his first album, became his cash cow. A couple of years later, Miles (née Roberto Concina) finds himself with a new perspective on the world and, wishing to show us what he experienced, gives forth *23am*.

What most people forget is that

"Children" is actually a great track, even if you've heard it a million times. The euphoric rush rooted in the track's construction is brilliantly executed, making it a minor dance-floor classic. When the inevitable Classic '90s compilations start coming out in 2011, it has to be included. *Dreamland*, as an album, sucked as a result. Miles milked the idea throughout the album, turning what could have been a riveting work into a poor man's Tubular Bells.

The different aspects of the world that Miles saw over the two years since "Children" compelled him to compose a dance-floor-friendly elegy. *23am* is noble in scope, but horribly flawed in execution. From the meandering strains of "Introducing" and "A New Flower" onward, Miles concentrates on mood so much that the meat of the matter—the emotion—is forgotten, replaced by a contrived sense of well-being one could easily get from either a good nap or a head rub. The addition of diva vocals throughout the work seems dreadfully miscalculated, drowning tracks like "Freedom" with New Age sentiments best left on a package of incense.

As an artist, Miles certainly has ambition to drive his vision. Sadly, *23am* has the spirit of a toilet, failing to either open the mind or move the heart. It's really too bad.

Dave Johnston

Drill Team *Hope And Dream Explosion* (WEA)

Power pop lives! In spite of their misleading moniker, Drill Team isn't a hardcore punk band. It is a straight ahead, guitar-based four-piece, and it is from Los Angeles, but hardcore similarities end here.

Drill Team's witty and whimsical liner notes pretty much sum up the group's prevailing philosophy. The "essay" goes through the album song by song, referring to each tune as either a "section" or a "movement" à la classical symphonic aesthetics, to hilarious effect. The stinging sarcasm leaves no one out, not even Drill Team. Tie album describes itself as "a liedenschaftlich rock work d huit mains released amidst a pervasive fin-de-siècle zeitgeist."

Even more so than the Tories (another guitar-pop quartet from, of all places, L.A.), Drill Team demonstrates a wide array of tasty guitar-driven songs that are more pop than rock. Both bands construct some mighty clever pop songs, though Drill Team's results frequently play back with more rough edge than the aforementioned Tories (if you like, it's more Lennon than McCartney).

Drill Team know what the Beatles always knew: you can get away with more if the music is pleasant (to this day, I can't believe radio stations still play the original, unedited version of Lou Reed's "Walk On The Wild Side"). This album contains one hidden track, and for good reason. The merry lyrics include "just for fun/ bought a gun/ shot my girlfriend in the foot/ she wouldn't say that she loved me/ by the count of one, two, three."

T.C. Shaw

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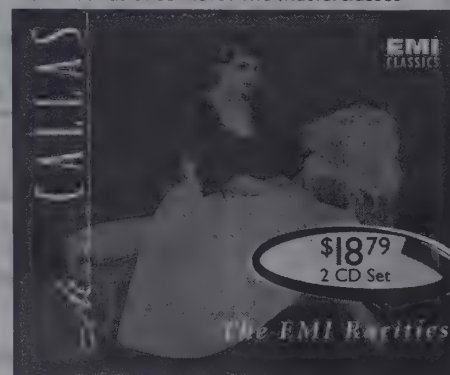
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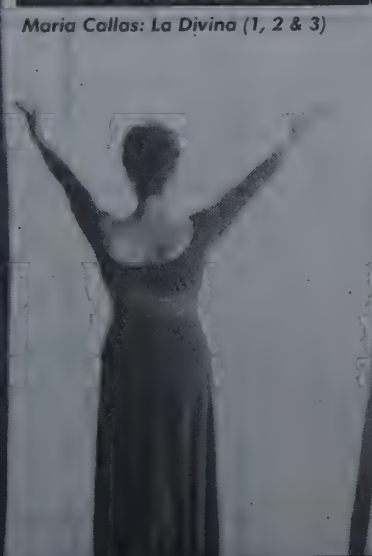
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Martin Yesterday gets a rewrite

Edmonton's rebel writer Brad Fraser adds a character after Toronto slamming

BY AUDREY WEBB

In the early 1980s, I was often found at Theatre Network, which was then located near the Coliseum. During the same time, the building was also a favorite haunt of a young man named Brad Fraser. I remember him as a tall, thin, shadowy figure who lurked about the backstage area.

Constantly wearing black, the soft-spoken Fraser would slink through the building, shoulders stooped, his long dark hair obscuring most of his face. Rumors were afloat that Fraser wanted to be a writer. Few of the regulars at Theatre Network had ever heard his voice. We were all very curious what he would have to say if he ever did commit anything to paper.

Today, Fraser is still hanging around Theatre Network, but now boldly strides through the building, shoulders back and spine straight. Outspoken, flamboyant, with next to no hair to hide behind, Fraser has proven himself to be a playwright with strong opinions and no fears. A vocal proponent of gay and other human rights, Fraser has been shaped by the obstacles he has faced along the road to international recognition.

"I have defined myself from fighting adversity," says Fraser of his extraordinary transformation. "Challenges make you clear about what you want and clear about what you think and then you just go out and prove all those fuckers wrong."

Fraser today has left behind all traces of Fraser yesterday. Now both a writer and director, Fraser is currently in town preparing his cast for the world premiere of his latest script, *Martin Yesterday*. The play is also slated for productions in Montreal, Houston and Manchester, England, but Fraser is pleased to bring the work to his old stomping grounds first.

A playwright's dream: creative control

"They [the staff at Theatre Network] give me respect and total artistic control; an unbeatable combination," says Fraser.

Just as the playwright himself has undergone enormous change, so has this script. *Martin Yesterday* is being premiered in its current form, but has already been produced in other versions. The script began life as a radio play, co-produced and broadcast by the BBC and the CBC.

Fraser then developed the script as a live production, which debuted under his direction at Toronto's Buddies in Bad Times Theatre last October. Critical reaction was unlike what Fraser had garnered for his previous scripts (such as *Unidentified Human Remains and The True Nature of Love, Poor Superman and Young Art*). *Martin Yesterday* received what Fraser calls "a full-out bashing" in the press.

Fraser noted reviewers from the heterosexual community in particular seemed to be most offended by his work; a no-holds-barred examination of homosexual issues and culture. The lack of acceptance of his script by straight reviewers was not completely a surprise to Fraser, who has aimed the production towards a very specific audience.

"It [the play] was an experi-

ment for a particular theatre and a particular neighborhood and a particular time," claims Fraser. To broaden its appeal and to make the play less exclusionary, Fraser has completely rewritten *Martin Yesterday*.

Rachel is introduced

In its first incarnation, the script was inhabited solely by male characters. Excluding women from his work feels unnatural to Fraser, who says, "It's like conducting an orchestra without having your full string section."

Consequently, Fraser has added the character Rachel, who has brought a new dimension to the male voices on stage.

"Women bring out a different side of men, hopefully a more gallant side, but also a more sen-

sitive side," believes Fraser. "Men are more willing to be vulnerable when a woman is around."

The main character in the play, Matt, is the chief beneficiary of the female presence. Matt's friend since high school, Rachel serves as a sounding board for his concerns about relationships and life in general. She is also Matt's business partner. The team is responsible for a highly successful cartoon series chronicling the adventures of SpamBoy and Fridge-Magnet Girl.

The title character is the new man in Matt's life. *Martin Yesterday* is a politician, well-known in Toronto civic life, but not always forthcoming with Matt about his private affairs.

"It [the play] is about discovering someone who you think is the absolute perfect person and

then finding out he is someone different than you thought he was," says Fraser, providing an over-simplified explanation of the plot.

It's constitutional, too

The script also deals with other, more complicated issues, such as the relationships between age and youth, between HIV-positive and negative members of the gay community and between French and English speaking citizens of Canada.

Central to the play's message is the question "How do you form partnerships with people who are different from you?" says Fraser, who had written the first draft of *Martin Yesterday* during the most recent Quebec Referendum. With the prospect of Quebec separa-

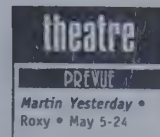
tion still not satisfactorily resolved, his question continues to be relevant. Some individual's negative reactions to the recent Supreme Court ruling in the Delwin Vriend case add greater dimension to the query.

In light of these issues, Fraser is currently concerned about which political factions are perceived to have power, and how that power might be used to adversely change the nature of our country.

"There are not a lot of outspoken people willing to go up against bigots and homophobes. The message is quite clear. If we don't find a way to negotiate and come to find a way to accept differences and accept them as strengths, then what has made Canada strong is going to fall by the wayside," he warns.



Photo: Raoul

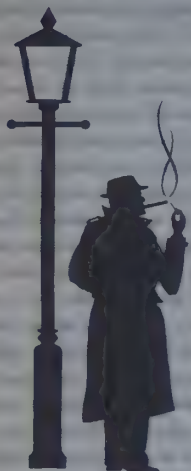


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Reading looks at the Romantics

Shelley and Byron led parallel, tragic lives

By AUDREY WEBB

For anyone who has endured a compulsory English literature course, the title of Northern Light Theatre's upcoming presentation might have a particularly personal resonance.

Bloody Poetry will be the fourth and final script to be presented in the theatre company's Staged Readings Festival. Don't let the play's title deceive you. The script is not a condemnation of a particular literary form; rather, an examination of the lives of two of England's most influential poets—Lord Byron and Percy Bysshe Shelley.

The two men met in Switzerland, where Lord Byron was in self-imposed exile. In 1816, he had left England in the wake of a scandal after his wife of 12 months had left him, taking their infant with her. Byron remained in exile until

his death eight years later at the age of 36.

Shelley befriended Byron. Beyond their literary talents, these artists had much in common. Both began their short lives in wealthy families, both held a common distaste for the repressive English political system and both had equally unstable personal lives.

Shelley too had a failed marriage. At the age of 19, he had eloped with a 16-year old to Ireland. Soon afterward, the couple separated. At the age of 21, Shelley's wife committed suicide. The poet then wed Mary Wollstonecraft, best known as the author of *Frankenstein*. The couple lived together until Shelley died in a sailing accident at the age of 30.

It's a philosophy thing

Bloody Poetry digs past the literary endeavors of Byron and the two Shelleys, and unearths their philosophies toward life and the creation of art. The resulting script provides insight that will appeal to anyone interested in the creative

process, says director Sandhano Schultze.

"It [the play] is about finding the humanity in an artist," he notes. "I don't want to limit this piece to any particular interest group."

The past two weekends of the Staged Readings Festival have featured three works, all still in the development process. *Bloody Poetry*, however, departs from that tradition. British playwright Howard Brenton completed this play several years ago and the work has already received several productions.

Part of the reason for including this script in the Festival is to give Edmonton audiences the opportunity to witness Northern Light's new artistic director in action. Schultze will be taking over the wheel from the departing D.D. Kugler when the theatre's new season begins this fall. Not only will those in the audience this weekend be among the first to get a glimpse of the new commander; they will also get a sneak preview of what the fall line-up will be. *Bloody Poetry* will receive a full-scale production as Schultze's first show at Northern Light.

THEATRE notes

By ARAXI ARSLANIAN

Okay, all you technoprobe artists. Time to come out of the closet.

That's right. You know who you are. Thinking that just because you're an artsy-fartsy besplan, you can get away with not having any computer savvy.

Don't panic. The bleepin' machine on your lovers desk can actually be used as a tool to enhance your career. Did you know that you can get ATP's casting stats online? If you have an e-mail address, you can request the information and they'll reply within

minutes (instead of that painful phone call). You can even e-mail your photo and résumé to places like the Stratford Festival!

Playwrights can also benefit. E-mail submission of scripts is becoming more and more commonplace. It saves paper, postage and formatting grief (remember to ask what they use!). Having a Web page is also a great way to get your plays produced—it's worked for Vue's David Gobell Taylor <www.geocities.com/WestHollywood/Heights/6647>.

Who knows? Maybe one day we won't even have to leave our homes to audition. Just book up the video-phone and... wait. Maybe not. The camera adds ten pounds.

Now the news.

The Edmonton Colombian Choirs will be presenting a cabaret evening of Broadway hits May 1-2 at St. Basil's Cultural Centre. An annual affair, *Night on Broadway* features tunes, a hearty smorgasbord, cash bar and the venerable Dr. Walter Kaasa as Master of Ceremonies. Tickets are \$23 for adults, \$15 for kids and \$160 for a table of eight. Doors open at 6 p.m. Call Brenda Laing at 435-9580 for tickets and info.

The Carnival of Shrieking Youth may be at full pitch now, but Edmonton Theatre Squared Society has a lot more to offer up in the coming season. *Signs of the Apocalypse* by Scott Sharplin showcases at the Fringe this year. 1999 will harvest Heather Morrow's *Lilacs* in February, Dave Forest's *Chomolungma: Goddess of the Wind* in March and, to round up a glittering season, another Sharplin work, *Objects in Reality Are Closer Than They Appear* in April. Call 499-1271 for more info.

Hey, you scribes! How does \$1,800 and a shiny new medal sound? You may just want to enter your one-act play into the National Canadian Playwriting Competition. Sponsored by Ottawa Little Theatre, the competition is open to professional and non-profs alike, provided you're a citizen or landed immigrant. There

is, however, a \$35 entry fee. Send for the particulars to Canadian Playwriting Competition, Ottawa Little Theatre, 400 King Edward Avenue, K1N 7M7. Deadline for submission is May 31.

It seems Calgary is taking more and more of our delicious boys these days. Local lad Alec McClure currently stars in the Alberta Theatre Projects production of *Assassins*, running until May 23. Best wishes to Alec and the gang, and heres to getting him good and drunk when he gets back. Maybe we can get him to do stuff. Tee hee.

Speaking of local gems shining out across the land, the Catalyst Theatre will be taking *Elephant Wake* to the Brighton Theatre Festival May 20-30, and on to Canada House in London (England, not Ontario) June 3. The Joey Tremblay-Jonathan Christenson play stopped the presses at the Edinburgh Fringe last year and promises to do no less than help put even more Canadian theatre on the map. Well done. And don't eat any tinned peas if you don't want to be sorry later.

The Free Will Players have officially become a festival. This hearty band of E-town theatre folk have expanded their annual Shakespeare-in-the-Park production into a rocking affair called *The River City Shakespeare Festival*. The company will feature two pieces by the Bard of Bards: *The Comedy of Errors* and *Julius Caesar*. Also featured is their apprentice program and a summer theatre camp to help indoctrinate the kiddies into the artists way. The festival runs June 25-July 19 in the Heritage Amphitheatre. Call 425-8086 for more info.

Send your theatre news, announcements, audition calls and requests for help to THEATRENOTES c/o Araxi by mail or in person at #307, 10080 Jasper Avenue, T5J 1V9, by phone at 426-1996, fax at 426-2889 or e-mail at <office@vue.ab.ca>.

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Revamped fest showcases youth

Carnival of Shreiking Youth develops tomorrow's thespians

By ARAXI ARSLANIAN

When Karl Schreiner took over the Carnival of Shreiking Youth three years ago, everybody told him the same damn thing.

"I kept being told, it'll never fly, it'll never go," says Schreiner. "Three years later, we're past that. It's still a go."

Inaugurated in 1993, this festival of new work by Alberta's youth has raised more than a few eyebrows with not only its energy but its no-holds-barred approach to the spirit of theatre. Schreiner, along with the Edmonton Theatre Squared Society, shares much of the kudos for the festival's growth.

"When I took over the festival, we totally revamped the format of it," says Schreiner. "Before, we didn't have a play competition or open auditions, and now we just go nuts on both of those. We get a fair number of scripts every year, and hundreds come out every

year to audition."

Nearly 100 artists, three mainstage plays and four short works will be the end result in the Arts Barns North. More amazing still is that everyone involved is between 13 and 25 years old.

Cherie Dianne Caslyn and Matthew Kloster are but two of this stellar bunch. Caslyn is currently directing two of the festival's projects: Angela Kublik's *Conversations With An Angel* (the tale of an artistic muse who's equally energetic and ineffectual) and Ryan Hughes's *The Monkeyhouse* (a piece about high school, dark comedy and cruelty).

"*Monkeyhouse* is the kind of show that I could only dream of as a director. It's kind of an experimental reader's theatre," Caslyn explains. "It was more about an impression of what I wanted to achieve than a vision."

Bitten by the bug

A graduate of Victoria Composite High School and GMCC's Technical Production program, Caslyn was bitten by the enlightened-despot/director bug during a one-act festival she participated in.

"It just hit me then. But it was a tough decision to commit myself to, so I spent a couple of years denying myself."

Caslyn is so inspired by her work in the festival, that she plans to put her academic money where her mouth is—namely a BFA in directing at the U of C, and later a Master's at the University of Victoria.

Kloster, who acts as associate artistic director for Theatre Squared, directs *Theatre Combat* by Allen Chambers (about mixing guerrilla warfare into the art of marketing yourself as an artist). While his background is radically different from Caslyn's, namely a BA in Drama at the U of A, both agree that the festival is about pushing the envelope not only as an individual, but as a theatre community.

From psych to acting... not a long leap, actually

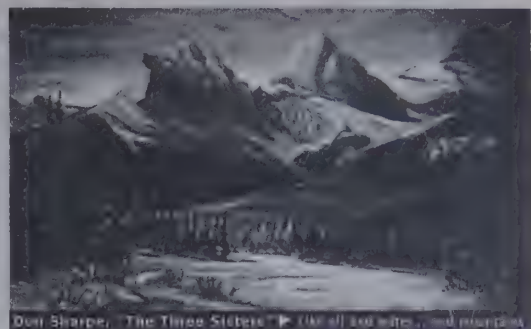
"I started out as a psychology student, got into acting and scene study, then into actual productions," says Kloster. "Now I'm at the point where I wanna be an actor. Depending on the range of talent, you're doing a bit of teaching as well. It's pretty cool to watch them grow in the process."

"That's actually the magic of it," Caslyn adds.

"That's the biggest thing for me," says Schreiner. "I'm trying to get the public to come out and enjoy what we do."

Who knows? Maybe that squeaky adolescent scribe will be the toast of Broadway in the next ten years.

Buy affordable, buy local



By DANIELLE ZYP

It's worth the trip out to St. Albert if only to see the earthy raku-fired clayworks created by Elke Blodgett. Transcending pottery, some of her pieces are up to four ft. high with spaces and rough edges that let them breathe. The roughly-handled clay contrasts with the smooth glaze to make these sculptures come alive.

Blodgett is just one of 16 local artists exhibiting in a show called *Artists Borealis* at the Art Beat Gallery. A family-run business, Eric and Sandra Outram have been operating Art Beat for just over two years. They encourage people to buy reasonably-priced original art instead of the often-overpriced reproductions. They have a large space to display a wide range of choices.

Sharon Moore-Foster is show-

ing several figurative clay pieces—loosely done, lyrical torsos with a rough finish. The primitive portraits of Sophia Podryhula Shaw reflect the influence of her years spent living in Australia. These colorful monotypes are printed on a wonderfully-textured handmade paper.

Much of the rest of the work offered up for viewing and, of course, for sale is of the pastoral, landscape variety. Solid representational art created with a skilled hand. You might recognize some of these names: Paul Braid who also wrote *The Painters Handbook*; Alan Buckell; Richard Connor; Jerry Heine; Gregg Johnson; Isabel Levesque; Audrey Pfannmuller; Kenneth E. Brown; Carol Hama Chang; Joe Haire; Russ Hogger; Jean Peters and Andrew Raszewski. Don Sharpe's painterly oils on canvas are particularly fine.

theatre

PREVIEW

The Carnival of Shreiking Youth • Arts Barns North • May 6-10

visual arts

DRIVING

Artists Borealis • Art Beat Gallery, St. Albert • Closes May 16

The Rite of Spring & Prelude à l'après-midi d'un faune

Choreography by Compagnie Marie Chouinard

8:00 P.M., May 8 & 9, 1998

John. L Haar Theatre • Jasper Place Campus - GMCC

10045 - 155 Street

Ticket Reservations: 497-4416

Compagnie Marie Chouinard closes The Brian Webb Dance Company's nineteenth season and its first year collaboration with The Arden. This event marks the first time that the dance of Marie Chouinard has been performed in Edmonton even though her work has toured the world, and Marie is recognized as one of the prime motivators of new dance in Canada. As a matter of fact, she has been in the leading edge of new dance for many years. Starting with her solo repertoire, she startled the dance community and forced it to consider a deeper, more personal creativity. And, now, she is creating group works that are considered masterpieces! The Edmonton program includes *The Rite of Spring* for her ensemble of fantastic dancers and *Prelude à l'après-midi d'un faune*, her signature solo work. Marie Chouinard understands placement in history. That she is taking two classic works of early twentieth century dance created by Nijinsky and making them distinctly her own is a revolutionary act in itself. By developing her vocabulary to such a high degree, she recognizes the importance of going forward as a dance revolutionary while acknowledging the fact that other creators before her have done the same. *The Rite of Spring* is now as much about Marie Chouinard as it is of Nijinsky; it is as much about the end of the twentieth century as it was of the beginning of the century; it is as new in contemporary dance as it was in ballet.

Marie Chouinard is very articulate in choreography, and she demands the same sense of detail in her dancers. They respond in such a way that dance audiences all over the world experience the essence of life in *The Rite of Spring*. Marie says that this is exactly what her creation is about. She states that "In nuclear physics, when a particle divides in two, one half becomes negative and the other positive. Yet they go about their elliptical voyages without knowing their own identity. Only when one particle encounters other matter will its true nature become known. At that precise instant, the particle must declare itself either positive or

negative... and the real mystery of nature begins, the counterparticle, even far removed from its twin, without apparent means of communication, will immediately declare itself of the opposite force. This is the essence of synchronicity."

For me, dance creators truly reveal their inner being when they make solo dances for themselves. How an individual perceives him or her selves in the objectified realm of performances, how the individual presents themselves to the audience and how they choose to develop their dance is magical in a successful work. It is as though form and structure become irrelevant and the person is left bare before a group who witness this event. Commonalities between all of those present to the event resonate. This is very important. When a solo dance is truly successful, there is little to say.

"With Marie Chouinard's invention of *L'après-midi d'un faune*, we are without question witnessing one of the most intense moments in the last ten years of dance."

Malibu Albert, Le Devoir, December 1, 1989

What more is there to say? It is an event to witness. People all over the world are fascinated with the art of Marie Chouinard. Her performances sell out everywhere, and people respond with wild abandon. Her dances obviously define a certain commonality between individuals but they never consider the banality of mass media. The dance of Marie Chouinard proves that art is important to people, that it does foster communication that it has a most important place in the community and that it does not have to be justified. People simply respond.

Brian Webb

A CO-PRESENTATION OF THE BRIAN WEBB DANCE COMPANY AND THE ARDEN

The Rite of Spring & Prelude à l'après-midi d'un faune

Choreography by Compagnie Marie Chouinard

May 8 & 9 • 8:00 P.M.

John L. Haar Theatre

JP Campus GMCC

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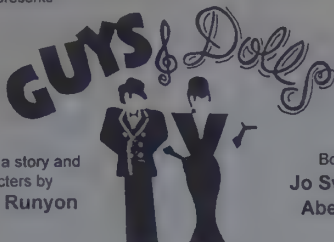
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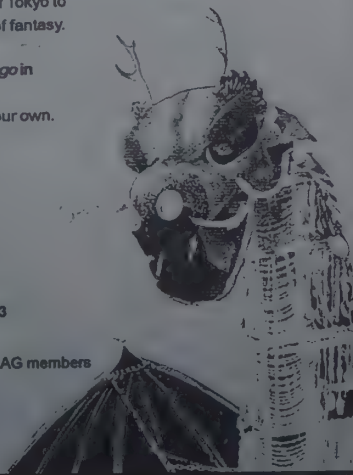
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Forced sterilization in free verse

Unconscious
Collective adds
another piece to
thriving Edmonton
mix

By ARAZI ARSLANIAN

Four fiery broads, some smokes,
some drinks and a whole lot of
grilled-cheese sandwiches—what
more could you want for an inter-
view?

How about a serious dish on
the life and possibilities of inde-
pendent theatre?

Angela Flatekval, Elizabeth
Allison, Linda Grass and
Michelle Morros have a lot to
say on the subject. As the cast of
the Unconscious Collective's
10th production, they're part of
a growing trend of doing, not
bitching. Trevor Schmidt's *Tales*
from *The Hospital* is just another
kick at the theatrical can for
these independent theatre vet-
erans, and there seem to be no
regrets.

"When we first started [the
company], we didn't get as much
support from the theatre commu-
nity at large as we do now," Alli-
son explains. "A lot of it is, I think,
because the Phoenix died and eve-
rybody got scared."

Observing the community

Flatekval remarks on something a
friend of hers said in observing E-
d-town's theatre community: "She
said the theatre community is at
an interesting place
right now. It's three
steps past infancy, and
there's a growing feel-
ing of inception within
the community. I
thought that was very
astute, especially when
you see what's going on
now in Edmonton with
the Edgewise Ensemble,
Six Floor Players and the Varsco-
na Consortium."

That diversification of compa-
nies is seen only as a positive step,



Tales from the Hospital • Something told me this and the ordinary world...

according to Linda Grass. "I don't
feel it's a competition, except may-
be for grants. It's enriching and
expanding the community."

Morros, a Calgarian, even sees
the beginnings of this coming-
together in the Cowtown colony
of artists. "It's true that
Calgary is not as thea-
tre-based [as Edmon-
ton], but it's definitely
improving. They are us-
ing Albertans instead
of bringing in people
from Toronto. And the
more little companies
you have that expand
into large companies,
the more talent comes in, the more
talent stays. More people become
aware."

Morros starred in *White*

Hands, the one-woman show
that gave birth to the present
production. The original one-act
won her an Outstanding Actor
Award from the PumpHouse Festi-
val and garnered an Adjudica-
tor's Discretionary Award for
Outstanding Original Script.

"He wanted to make it a part
of something bigger," Grass ex-
plains.

Like Joyce guest-writing E.R.?

Tales from The Hospital is now
four monologues: *White Hands*,
Cross, Down and Rising. All take
place in a "nervous hospital."
Two actors are patients and two
are nurses, but intensity exists in
equal measure.

"It's about abuse within the
power structure—patient abuse,
forced sterilization—written in
kind of a free verse," says Alli-
son.

This isn't going to be esoteric
and weird, is it?

"When you're learning a song,
the melody and the phrasing in-
forms you. Free verse is like that.
The sentence fragments are like
qualifications, they raise the
stakes every time," Flatekval says.

With a theatrical rap sheet as
long and as mystifying as it gets,
the Unconscious Collective may
just raise those stakes a little
higher.

theatre

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The Big Hit is a big mistake

F***in' movie
f***in' belongs in
the f***in gutter

By AMY HOUGH

Good Lord, I've gone blind. Never have my eyes seen such horrors. The only good thing about the movie *The Big Hit* is that it has allowed me to get a start on my worst films of '98 list.

True enough, *The Big Hit* is a parody on itself but the low-class nature of it all made my skin crawl. Gratuitous butt shots, continual jokes on masturbation, incoherent slang terms and the use of the word "fuck" at least once in every sentence was an affront to good taste. I'm sure the only people who'll find this movie anything but awkward and embarrassing are those pre-pubescent *Beavis and Butt-head* types who giggle every time someone says "erect" or "penal colony."

Brought to you by a bevy of the Hong Kong action genre filmmakers (Che-Kirk Wong, John Woo and Terence Chang) you might expect an action-packed thrill-fest like *FACE/OFF*—don't. The heavy-handed action scenes are shot so haphazardly as to alienate the viewer from any actual impact. And the plot, well, here we go...

Melvin Smiley (Mark Wahlberg, *Boogie Nights*) is a mild-mannered hit man and a first class sucker. He is so afraid of people not liking him that everyone takes advantage of him. He has a fiancée who bilks him out of his money, an ex-girlfriend who bilks him out of his money and co-workers who bilk him out of his money. Needless to say, Melvin needs more money. His desperate financial straits make it necessary he accept a freelance kidnapping job piloted by his seedy co-worker Cisco (Lou Diamond Phillips; *Courage Under Fire*).

Gotta return that movie

The kidnapping is botched when the mercenaries discover they have abducted the god-daughter of their boss. To save his own hide, Cisco rats out Melvin. Melvin then has to fight for his life in the midst of entertaining his future in-laws and falling in love with the girl he has kidnapped. Oh yes, he also has to return an overdue movie rental.

I have a real feeling this movie could have actually been made much better—previous endeavors from Woo and Chang have



hit the mark with combining action and comedy (see this week's Videophile). If the humor was taken out of the gutter and the characters were given lines that weren't from *The Teenager's Guide to Hip-Hop Speak*, the movie might have passed in an *Austin Powers* sort of way. It could have been a quirky, cute spoof. Wahlberg has proved that he

can act with movies like *Traveller* and *Boogie Nights*. He is in a position now where he has to choose his films better. As for Diamond Phillips, well it's been a while since he's been on the silver screen and I think he just got desperate.

If you are familiar with my reviews, you'll know I'm not exactly a prude when it comes to warranted foul language, violence or nudity in film—but few would disagree that *The Big Hit* is anything more than low-class brain-rot. ①

action

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Introductory commentary by:
Jacques Benoit,
Instructor/Course Developer,
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Grant MacEwan Community College

From Crash Davis and baseball, to Elliot Ness and the FBI, to the so-called trader John Dunbar (*Dances With Wolves*), Kevin Costner has made a career out of playing the noble, upright American. This is something he has managed to do even in "Merry olde England," unfortunately, as Robin Hood. In this movie we see him, again, as the typical upright American—a naval commander. He is a lesson on how some actors should not stray from certain constrictions that either they give themselves or the public gives them. Yes, to a certain extent for Kevin Costner, there is no way out. He will continue to play characters like this. That puts him in the same tradition as men like Cary Grant and women like Marilyn Monroe. Then you have somebody like Robert Redford and somebody like Sean Connery who, despite making films outside a certain type of character, is the sort of actor we go out to see because we see on the screen something of their own personality. We don't go to see a Cary Grant movie because we want great acting range. We go to see a Cary Grant movie because we see him as a good actor. It is an interesting way of looking at acting—it doesn't matter how many different types of roles you can play, but what you play and what you communicate to the audience. So, it's not really a weakness, despite the fact that Kevin Costner may not always appear to be the best actor in the world.

Hollywood has long been accused of left-leaning sentiment. You can see this in a movie like *All the President's Men* with Robert Redford and Dustin Hoffman, as they chase down and hunt out government corruption. Hollywood sometimes acts as a peephole into how government really works. I think that's what is happening here, but it's not exactly what you might expect. The anti-government look to the movie is a little bit different from what you find now in some right-wing movies which are also anti-government. You can tell a right-wing anti-government movie from a left-wing one, in that in the right-wing movies the government is completely oppressive—whereas in the left-wing movies, government is simply corrupt and inept. That's what we see here, I think. What we see is not just an ideological battle going on between the characters in the movie. That hardly ever comes up, in fact. What we see here mainly is a battle between characters and personalities. I think that's what gives this movie character, if you will.

We could deal with government corruption and oppression by looking at a serious message movie about government. But the suspense thriller has often been a useful form for current political trends and fears. We only expect art, usually, to have anything to say about government corruption, or be in touch with the times. But I think the suspense thriller is often more in touch and the genre film can be a serious outlet for popular expression. Here, we have lots of intrigue, lots of methodology and lots of heart to this mystery. We also have what the best thrillers give us—that I think a lot of message movies don't because they are too busy telling us things—we get memorable and full characters here.



inter Vue
WEEKLY

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Love and Death on Long Island goes to Nova Scotia

British filmmaker moves set to the Maritimes

By JASON MARGOLIS

Richard Kwietniowski's *Love And Death on Long Island* was nominated for the Caméra D'Or in Cannes last year and sold out its screenings at prestigious North American film festivals. The film also garnered interest due to its unusual casting, teaming veteran British thespian John Hurt (*Contact*) with pop culture icon Jason Priestly (*Beverly Hills 90210*).

Kwietniowski and his lead actors attended the recent Vancouver International Film Festival, where the first-time feature director won the admiration of many festival patrons thanks to his generous spirit and passion for filmmaking. Kwietniowski, unlike a surprising number of feature directors, made a point of sitting through the entire screening of his film.

As he elaborated: "There is that sense that as the lights go down, you become very much a part of something that you're witnessing collectively, which I think is still unique in late 20th-century culture."

Love And Death on Long Is-

land is a comedy about clashing cultures. British author Giles De'Ath (Hurt) is thrown into the modern world after accidentally watching a movie called *Hotpants College 2*. A widower, De'Ath still lives under the shadow of his controlling wife, until he catches sight of heartthrob actor Ronnie Bostock (Priestly) and begins a new obsession. The film also features charming performances from Canadian actors Maury Chaykin and Fiona Loewi.

Kwietniowski explained the attraction of the material. "It's about a middle-aged English novelist who really doesn't live in the 20th century at all and he doesn't come into contact with anything he doesn't fully understand. One day, he goes to the cinema for the first time in 20 years, and something happens that completely and radically changes the rest of his life. He has to go from being a technophobe to dealing with the most extreme opposite cultures to his own. That's the sort of difference represented by John [Hurt] and Jason [Priestly]. It's about these two cultures coming together and being relatively fascinated by each other and doing a sort of dance. What I was interested in was, in a sense, trapping two completely different people in an elevator

and seeing what would happen."

A novel inspiration

"I came across the novel [that the film is based on] by Gilbert Adair many years ago by chance and I read it just for pleasure, but immediately loved it and started fantasizing about how it could make a rather wonderful film. I wanted to make a film that in some way quoted a certain type of American culture and sort of oppose it with this very kind of old-fashioned English culture. Audiences around the world tend to recognize both those extremes and enjoy it. In a sense, it was a natural project for a Canadian co-production, because Canada knows about both those two cultures at its borders, as it were."

Although Kwietniowski hails from Britain, where he previously worked as a film instructor and a TV-credits-sequence designer, the movie was produced by the same companies involved with the award-winning Canadian film *Margaret's Museum*.

"I did a lot of research on Long Island, but then when I went to Nova Scotia I realized that it's really similar climatically and the look of it. I was really excited about creating a Long Island especially for the story rather than having to be enslaved to the real Long Island. I knew that Stanley Kubrick had

shot all of *Lolita* in southeast England, although it took place in the United States. So I thought, 'Well, I'd never heard of anyone asking for their money back after seeing *Lolita* because it wasn't the real thing.'

"I think there's a stronger tradition in Canada than Britain which I more personally relate to as a filmmaker. The work of Atom Egoyan, Patricia Rozema and David Wellington. Isolated films by filmmakers whose work I didn't know before, like *32 Short Films About Glenn Gould* and *Paris, France*. There's a certain edge to all these films. There's a certain validation of the perverse, of doing something different and of telling different stories differently. That's very much where I locate myself."

Canada's most famous shower scene...

Casting *Love And Death...* was itself an exciting endeavor. "It seemed to me really important to try and cast it in a way that reflected the storyline as much as possible—and all roads tended to lead to John Hurt. I knew John would be very convincing immediately as this bookish intellectual. And I've always thought that he's fantastically good at humor. So whenever I was thinking about him, I would take a photograph of him and a photograph of Jason and it would always make me smile, looking at the two photographs together."

"I had to do some very strange research for the film because I had to shoot scenes from Jason's character's B movies. So I had to go out and rent every single *Porky's* film ever made—which are Canadian, of course. I also read these teen magazines, where John's character discovers that Jason's character has a rather major presence. I had to check these magazines to see how many exclamation marks you use after the end of a sentence and so on. To my surprise, there was Jason. I thought, 'He still has a status after all these years. Well maybe, because he has had such status for so long, maybe he'll be able to take a certain distance on that and be very playful with his own image.' Then I learned that he occasionally directed *Beverly Hills 90210* and also things like *The Outer Limits*, music videos for the Barenaked Ladies and so on. So I thought: 'Well, he's obviously smart—and maybe also he just might be a John Hurt fan.'

"The weird thing about film is it's a bit like building a boat, and then you've got to persuade other people to jump onto your boat, which might sink immediately or become an ocean liner and cross the Atlantic. So once I had those two on board, it became rather magical because I knew there would come a day when I would have to introduce them to each other and just stand back and watch the chemistry."

The two actors formed a friendship. "Whenever John's in Los Angeles, he'll call Jason and they'll hang out together. They find each other extremely good company."

Adair's novel was itself partly a satire of Thomas Mann's

Death In Venice, which was made into a movie starring Dirk Bogarde.

"It's impossible in 1997 to write a completely original story. There's only so many stories in the world. So that was quite important to the concept of the book. This was, if you like, a sort of rock 'n' roll *Death In Venice*, as somebody described it. To me it was less important because I was once removed from that because it was based on the book. And I wanted to make a film that somebody who'd never ever heard of the novel or the film *Death In Venice* would appreciate. Because I loved the project of the book so much, it made me much more determined to get the film made. I think if I woke up one morning and said I want to make this wacky, contemporary remake of *Death In Venice* and then got the initial reaction I got in London—which was that nobody was interested for at least 18 months—I would have believed them. But because it worked in the book, I became like a terrier, determined that somehow this film would eventually be made."

Show me the money

"I think you have to believe to an inordinate extent in your project, because if you don't, how can you expect other people to? It's not just a question of finding funding to finance it, it's a question of finding the right financier or funder, somebody who wants you to make the project that you want to make. If that takes a little bit longer than you'd like, you could still keep developing it. You could still do new drafts. You could still think really, really deeply about the casting. This is all very important. So many people seem very promising, then they make their first feature films too early. And all the things interesting about their TV work or short films has kind of gone out the window. It may be sort of OK or competent, but it's very conventional and uninteresting. It doesn't really say 'Come and see me!'

"Of course, *Love And Death on Long Island* was always going to have to be a fairly extreme project. I mean, I had to shoot on both sides of the Atlantic. I had to shoot scenes from like horrific B-movies. I had to deal with a very kind of bizarre subject matter. I couldn't avoid any of those things. So I was able to give myself the time to try to get it right."

For all its acclaim and prestige, *Love And Death on Long Island* is not intentionally an art film. Amongst Kwietniowski's favorite recent films are American comedies *Groundhog Day* and *My Best Friend's Wedding*. He feels that *Clueless* was the best of the numerous Jane Austen adaptations of Emma.

"I wish I made *Clueless*. Then, even if I never made another film, 40 years from now, if someone would say 'You're the person who made *Clueless*, I would be very happy.'"

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It shoulda been a contendant

Ma Vie en rose deserved an Oscar nomination

By DAVID GOBEIL TAYLOR

Edmonton audiences generally get the chance to see non-mainstream films well after their releases in other cities. Witness Robert Duvall's *The Apostle*, which only opened here after the Oscars, yet had no shortage of critical acclaim and modest box-office success.

Better late than never for *Ma Vie en rose* (*My Life in Pink*)—a subtitled foreign film, so Edmonton may be lucky to get to see it at all. This first feature film by Belgian director Alain Berliner has already won a stack of awards, including the Prix Soleil d'enfance at Cannes and the Best Foreign-Language Film at the Golden Globes—and left many people upset when it didn't even earn an Oscar nomination.

Ma Vie en rose is the story of Ludovic, a seven-year-old with a gender identity problem. That is, his gender identity is a problem for everyone else, especially adults—Ludovic knows that God has made a mistake, that he was supposed to be a girl, not a boy. He first appears on screen at a garden party given by his parents for the inhabitants of their new upper-middle-class suburban neighborhood. Picking up on his parents' desire to impress, he arrives decked out in his sister's best dress and makeup.

Ludovic's ingenuous re-

sponse to his horrified parents' questions is: "I wanted to be pretty." (Unfortunately, the English subtitles can't convey the subtleties of French gender-specific adjectives—*beau* and *belle* have to be clumsily rendered as "pretty" and "handsome.") The subtitles are generally excellent, with the exception of the continual and inexplicable use of "bent boy" instead of "queer" or "faggot" for the very unambiguous French word *tapette*.)

Wedding plans

Ludovic befriends his father's boss's son Jérôme, and declares to his grandmother, "We're going to marry when I'm not a boy," never questioning that nature's mistake will somehow be rectified. The two are caught in a mock wedding ceremony and the community's wrath is leveled on Ludovic's family. His father is fired, his family excommunicated from social functions—until they eventually have to move.

Berliner and co-screenwriter Chris vander Stappen (himself transgendered) have created a film of surprising subtlety, especially for a first feature. Never do they moralize or comment, letting the audience draw their own conclusions from the behavior of the onscreen characters.

At its base, this isn't a movie about gender issues—it's about childhood and the innocence with which Ludovic approaches his gender speaks volumes. Anyone who ever felt misunderstood as a child will identify with Ludovic, as he deals with the increasingly agitated reaction of his siblings, par-

ents, peers and neighbors.

Eleven-year-old newcomer Georges Du Fresne was perfectly cast as Ludovic, as are his parents Hanna (Michèle Laroque; *Nelly et M. Arnaud*) and Pierre (Jean-Philippe Écoffey; *La Reine Margot*) and his grandmother Elisabeth (Hélène Vincent; *Bleu*), the only character who will accept Ludovic as he is.

A la Tim Burton

The art direction lends a lot to the appeal of *Ma Vie en rose*—reminiscent of Edward Scissorhands, at first the film is full of bright colors and pastels, as if the world were drawn with a box of crayons. Then, as intolerance and tension build, the colors become muted as the drab reality of existence is forced upon Ludovic.

Usually when I'm fervently wishing a film to end, it's because the film is terrible. Not so in this case—*Ma Vie en rose* so perfectly captured this child's world, I was afraid that the filmmakers wouldn't be able to resist the temptation to ruin it by showing Ludovic in 20 years' time. But the film ends in a deliciously ambiguous way—we never find out if Ludovic's gender confusion is real or just a phase. And, what's more, it doesn't matter.

Not being nominated for a Best Foreign-Language Film Oscar isn't the worst injustice the Academy Awards did to this film—one could have made a case for a Best Film nomination. Both foreign nominees of the last two years—*Il Postino* and *The Full Monty*—were certainly deserving, but neither had the gripping, heartfelt honesty of *Ma Vie en rose*.

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Sinead O'Connor as the Virgin Mary?

Jordan's new film turns clock back to the '60s

By RUSSELL MULVEY

Sometimes you just have to wonder about things. You have to wonder whether aliens have actually taken over or you have to wonder whether or not an atom bomb has blown up your home town. Sometimes you have to stop wondering and begin believing.

And belief always leads somewhere. In the case of *The Butcher Boy*, it leads down a phantasmagorical path to laughter and murder and a sort of manic tragedy.

The Butcher Boy is the latest film from Neil Jordan—a respected novelist in his own right, who having brought werewolves, vampires, mothers, escaped convicts and other, less savory characters into the light of the big screen now turns his attention to troubled youth, '60s paranoia and Marianism. *The Butcher Boy*, the novel, written by Patrick McCabe, is a grab bag of everything everybody doesn't really want to remember about growing up in the '60s, particularly growing up in a relatively isolated, unsophisticated part of the world. *The Butcher*

Boy, the movie, is about the same stuff but being a film it graphically, colorfully and beautifully punctuates the magical reality of life in '60s small-town Ireland with the presence of a really magical young boy.

Daddy's an alcoholic

The young boy is 12-year-old Francie Brady. His father is a brutal drunk. His mother is a suicidal depressive. He is happy. Though he is possibly crazy, not that being crazy detracts from the fact that he is happy. He has a best friend. He has an enemy who takes the form of a noisy and pretentious neighbor named Mrs. Nugent. He gets back at Mrs. Nugent by picking on her 12-year-old son. His rightful obsession with Mrs. Nugent leads him to a boarding school and eventually to prison. Periodically, he is visited by the Virgin Mary—who tells him that things could always be a lot worse. And they often are a lot worse. though the only thing that truly troubles young Francie is the apparent loss of his best friend.

The Butcher Boy is a film about many things—and all these things are tied together with glimmering red-headed frenzy by Francie Brady, the butcher boy himself. Francie is played by Eamonn Owens, who had never acted be-

fore this film. His energy is just amazing. He is on screen all the time and for about half that time it as though he is picking up the camera and shaking it. In any other film, his performance would be so over the top as to ruin the picture but in this case—this case of unrelenting frenetic filmmaking—it works.

Nothing compares 2 Mary

Stephen Rea (*The Crying Game*) plays his drunken musician of father and Fiona Shaw (*Mountains of the Moon*) plays the wickedly mundane Mrs. Nugent. The Virgin Mary is played by Sinead O'Connor in manner that is both flattering and respectful. The Virgin Mary comes off as pragmatic, sexy and extremely spiritual. Perhaps that is not that much of a stretch for O'Connor.

The Butcher Boy could be pigeonholed as a comedy black as the Irish bogland and it is, in a way. But it is also a coming-of-age film about growing up in a time and place that only ever existed in people's memories. Certainly the burden of having adulthood forced upon you in such an arbitrary place would require an extreme response. In living up to his nickname, Francie gives in, to not his own madness, but to everyone else's. By doing this, he postpones adulthood all but indefinitely.

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Paltrow leads parallel lives

**Sliding Doors asks
what happens if
you miss the train**

By RUSSELL MULVEY

Sliding Doors is one of those films big on concept and a little, just a little weak on implementation. The concept is a take on sanguine determinism or, in other words, "everything happens for a reason." The take on this optimistic outlook is to examine the two destinies that occur when one woman both misses and catches her train.

There is this woman named Helen, played by a very English Gwyneth Paltrow—certainly an actress of ordinary beauty. She is living with a would-be novelist who is cheating on her. She is a more-or-less successful public relations executive.

One fateful day, Helen is fired from her PR job and runs to catch the train, only to miss it. She tries to catch a cab but an unsuccessful

purse-snatching attempt sends her to the hospital where she spends most of the day making it home in time to just miss her lover's lover leaving.

One fateful day, Helen is fired from her PR job and runs to catch the train. Arriving home far earlier than usual, she finds her lover in bed with his lover. She storms out and subsequent circumstances lead her to an encounter with her one true love.

The rest of the film is a game: which Helen will be the happier one? The Helen that left her cheating, snivelling lover and is beginning a new career with a new lover, albeit a lover who may not be all he appears to be? Or will the Helen that is still living with her cheating, snivelling lover—and working as a waitress to support him—be the happier one?

Who would date these people?

Gwyneth Paltrow is more than adequate as the put-upon heroine of two worlds, never quite in

step with either and yet never quite out of step with either. (Though I just have to wonder why the filmmakers could not have found a British actor for the role. Really, it just seems like one of choices made so people could spend time wondering about it rather than the rest of the film.) The rest of the cast seem a little less worthy. John Lynch (*The Secret of Roan Inish*) is the cheating boyfriend and he is a bundle of regrets and snivels with never any indication of why anybody would want to be with him. The woman he is having an affair with is played by Jeanne Tripplehorn (*Til' There Was You*) in a refreshingly one-dimensional role. I say refreshingly because unlike the other supporting characters there is no apparent attempt—and thereby a botched attempt—to make her out to be anything more than a bitch. The new love is played by John Hannah (*Four Weddings and A Funeral*) and his need to quote obscure Monty Python and to be the centre of any attraction is also cause to wonder why anybody would want to be with him.

Woo and Chang's better endeavor

By AMY HOUGH

Considering I so badly panned *The Big Hit* this week, I thought I would be a good sport about the whole thing and mention another John Woo/Terence Chang collaboration I really enjoy: Canada's own *Once A Thief*.

The *Once A Thief* movie that is available at your video store is the first episode of the series that airs every Saturday night on CTV. The series has always made me chuckle. It has all the goofy, over-the-top comedy and all the martial arts and action—minus the blood and gore (people get shot but they don't bleed, which gives the show a certain lack of realism that makes it safe for the more

sensitive TV viewers).

If you watch the series—that is shot in Vancouver—but have never seen the first episode, here's your chance to get the skinny on why the beautiful Li Ann (Sandrine Holt; *Pocahontas: The Legend*) and the handsome Mac (Ivan Sergei; *Dangerous Minds*) left the Tang family mob. You'll also discover how the weird love triangle between Li Ann, Mac and Vic (Nicholas Lea; aka Alex Krycek on TV's *X-Files*) came into being. You'll also get more info into the very sexy Michael Tang (Michael Wong; *Twinkle Twinkle Little Star*) and why he hates Mac so much—this is especially relevant considering he just rose from the dead on last week's episode. And of course

there is the Director—sexy, confident and leather-clad—played by that staple of everything CBC, Jennifer Dale (*Whale Music*).

Certainly, without the series to back it up this movie would not stand on its own—it is after all an intro. But used for background into the series, it's great. Also, the chandelier scene is an absolute must-see—a pure bonding moment between Mac and Vic, in more ways than one.

Woo's last two endeavors, *The Big Hit* and *The Replacement Killers*, were bona fide duds but the man has done some very good work in the past, such as *FACE/OFF*. *Once A Thief* presents the stylized Woo-esque action shots and tempers it with silly, off-the-wall comedy. This series is a gem—and it is made in Canada.

VIDEOPHILE
NOT NOTHING TO A THIEF! MAY YOU

Once A Thief
Starring Jennifer Dale and Nicholas Lea

CINEMARK THEATRE

MOVIES 12
130 AVE.-50TH STREET 472-9779

Showtimes effective: FRI, MAY 1 - THU, MAY 7, 1998.
Doors open daily at 11:45 am.

AMASTASIA (Ultra Stereo) 12:30 1:45 5:00 PM AS GOOD AS IT GETS PG (DVD) (Digital) (Genre: language: 1:10 4:10 7:10 10:10 PM) BOOGIE NIGHTS (Ultra Stereo) 6:51 10:05 PM DARK CITY (Ultra Stereo) 12:15 4:05 8:25 PM FLUBBER (Ultra Stereo) 11:50 2:25 4:20 6:35 8:45 PM FULL MONTY 9:05 PM HARD RAIN (Ultra Stereo) Night scenes: 7:15 9:35 PM KRUPPENDORF'S TRIBE (Ultra Stereo) Suggestive scenes: 12:10 2:25 4:40 PM	G L.A. CONFIDENTIAL (OTS) (Digital) Violent scenes, coarse language: 12:40 1:40 4:40 9:35 PM MOUSEHUNT (Ultra Stereo) 12:05 2:30 4:35 6:50 PM MR. NICE GUY MA (DVD) (Digital) Violent scenes: 1:00 3:05 5:10 7:15 9:25 PM (OTS) (Digital) Coarse language: 12:45 3:55 6:55 10:00 PM SPIKE WORLD (Ultra Stereo) 12:20 2:35 4:50 7:05 9:20 PM THE REPLACEMENT KILLERS (Ultra Stereo) Brutal violence throughout: 1:40 3:50 6:00 8:10 10:20 PM THE WEDDING SINGER PG (DVD) (Digital) Coarse language: 12:45 3:00 5:15 7:30 9:45 PM	MA G MA PG MA MA PG
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PARAMOUNT
10233 Jasper Ave. 428-1307
TITANIC (PG) THX Fri Mon Tue Wed Thu 8:00
Sat Sun 12:30 4:15 8:00 not suitable for younger children
WESTMOUNT CTR.
111 Ave. & Grosz Rd. 455-8724
\$6.50 GENERAL ADMISSION
\$3.00 CHILDREN
& GOLDEN AGE
\$4.00 TUESDAY & MATINEES

CITY OF ANGELS (PG) *Fri Mon Tue Wed Thu 7:10 9:50 Sat Sun 1:15 4:00 7:10 9:50
TITANIC (PG) * not suitable for younger children Fri Mon Tue Wed Thu 8:00 Sat Sun 2:00
WILL HUNTING (M) * coarse language throughout Fri Mon Tue Thu 7:00 9:40 Sat Sun 1:00 3:45 7:00 9:40 Wed 9:40
LOVE & DEATH IN LONG ISLAND (STC) * Fri Mon Tue Wed Thu 7:20 9:30 Sat Sun 1:30 4:15 7:20 9:30
WESTMALL
West Edmonton Mall 444-1242
TITANIC (PG) * Fri Sat Sun Tue 2:00 8:00 Mon Wed Thu 8:00 not suitable for younger children
CITY OF ANGELS (PG) * Fri Sat Sun Tue 1:10 3:40 7:10 9:40 Mon Wed Thu 7:10 9:40
TOMORROW NEVER DIES (PG) * violent scenes 9:30
TARZAN & THE LOST CITY (PG) * Fri Sat Sun Tue 1:30 3:30 7:20 Mon Wed Thu 7:20

ODD COUPLE 2 (PG) * coarse language Fri Sat Sun Tue 1:20
SPECIES II (STC) * gory scenes; sexual content Fri Sat Sun Tue 4:00 7:30 10:00 Mon Wed Thu 7:30 10:00
HE GOT GAME (M) * sexual content; coarse language throughout Fri Sat Sun Tue 1:00 3:50 7:00 9:50 Mon Wed Thu 7:00 9:50
GATEWAY 8
29th Ave. & Calgary Trail 434-9777
SPECIAL SAVINGS - \$4.00 MATINEES BEFORE 6:00 PM

TITANIC (PG) 12:30 4:30 8:30 not suitable for younger children
CITY OF ANGELS (PG) * 1:30 4:15 7:10 9:35
PAULIE (G) * 1:45 3:45 6:50
TARZAN & THE LOST CITY (PG) * 9:20
HE GOT GAME (M) * sexual content; coarse language throughout 12:45 4:00 7:00 9:50
BARNEY'S GREAT ADVENTURES (G) * 2:00
MAN IN THE IRON MASK (PG) * not suitable for younger children 3:50 7:05
SPECIES II (STC) * gory scenes, sexual content 10:00
AS GOOD AS IT GETS (PG) * coarse language 3:45 6:45
ODD COUPLE 2 (PG) * coarse language 1:10
TOMORROW NEVER DIES (PG) * violent scenes 9:45
GOOD WILL HUNTING (M) * coarse language throughout 1:00 4:05 7:05 9:30
SPECIES II (Re-release) (M) * brutal violence, coarse language 3:40 7:25 9:55
GREASE (Re-release) (PG) * 1:15

**BW
PHOTO**

425-5924

a MINUTE at the MOVIES by Todd James

THE APOSTLE Robert Duvall (*Tender Mercies*) was nominated for an Oscar for his role as a Bible-thumping Pentecostal preacher filled with the Holy Spirit—and there is little doubt he was the only truly deserving one, giving an electrifying, heart-pounding depiction in this film that's been a pet project of his for 13 years. Duvall wrote, produced and directed this brilliant story of Sonny, a preacher forced from his church and on the run from his own demons and the law after an altercation with his wife's (Farrah Fawcett; *The Burning Bed*) lover. Sonny will lean on the will of God to move to a small Southern town and begin a new church called "The One Way Road to Heaven," bringing in new sheep to his flock through his weekly radio sermons. This is such an energetic, powerful character and the story is riveting, frightening, funny and even spiritual. You've seen bombastic Men of God caricatures in other movies, but Duvall's study is a realistic, believable one that shimmers with power. Billy Bob Thornton (*Primary Colors*), Jane Carter Cash (wife of Johnny) and Miranda Richardson (*Enchanted April*) round out this heavenly cast. **★★★★**

BARNEY'S GREAT ADVENTURE I'll admit I'm not too familiar with the adventures of this ubiquitous purple dinosaur; perhaps being at a distance from my Barney saturation point is one reason why I found this kids' movie remarkably refreshing. Nine-year old Cody Newton and his friends discover Barney and their own imaginations while on a trip to his grandparents' farm. The live-action fun is quickly paced and Barney reaches out through the screen to effortlessly communicate with his young audience through song and a simple, colorful and often magical story. **★★★★**

THE BIG HIT Mark Wahlberg (*Boogie Nights*) stars in this innovative comedy action thriller, along with Lou Diamond Phillips (*Young Guns*) and Antonio Sabato Jr. (*TV's Melrose Place*), as hitmen in the employ of Paris (played by Avery Brooks; Capt. Benjamin Sisko on *Deep Space Nine*). Wahlberg plays Mel, he's having trouble keeping his fiancée (Christina Applegate; *TV's Married... With Children*) and girlfriend

(Lela Rochon; *Waiting To Exhale*) apart and from draining his bank account. When Cisco (Diamond Phillips) involves the crew in an extracurricular kidnapping scheme that goes awry and sends their boss on the warpath, Mel becomes the scapegoat and the object of Paris's violent plans for revenge. *The Big Hit* raises the ante for action films—no surprise, with actionmeister John Woo (*Face/Off*) at the helm as executive producer. The cinematography is fresh and the action furiously paced, but it's the clever comedic touches and the likable work of Wahlberg as a gentle killer for hire that impresses the most. **★★★★**

CITY OF ANGELS Nicolas Cage, who of late has been seen in a variety of action thrillers such as *Con Air* and *FACE/ OFF*, returns to a quietly quirky, romantic role. Cage plays an angel named Seth who wanders Los Angeles with his fellow heavenly residents, reading the thoughts of and looking after Earth-bound mortals. He's thrown into turmoil when he begins to fall in love with Maggie (Meg Ryan; *Addicted to Love*), a doctor dealing with her own doubts when one of her patients dies on the operating table. Seth is so taken with her, he begins to entertain thoughts of doffing his wings to become a flesh-and-blood human. Dennis Franz (*NYPD Blue*) plays one of Maggie's patients about to undergo heart surgery, who is well aware of Seth's presence. In case you were wondering, Franz will continue his record of nudity and bare all in the cameras once again. No matter, *City of Angels* is still a beautiful film, based on Wim Wenders's *Wings of Desire*. *City of Angels* is a haunting love story, with breathtaking images and spectacular cinematography. Cage and Ryan sizzle together and this tear-jerker is sentimental and sensitive without being heavy-handed. **★★★★**

THE OBJECT OF MY AFFECTION Jennifer Aniston (*TV's Friends*) continues to turn up on the big screen as the same character, and I'm finding it hard to believe that she has such difficulty finding the right guy or even a date in every movie she's in. This is, after all, the woman whose hairstyle makes international headlines. In *The Object of My Affection*, Aniston plays Nina, a Brooklyn social worker who can't quite get it together. She meets George (Paul

Rudd; *Clueless*), a gay man getting over a broken relationship. George is in need of a sanctuary where he can mend his broken heart. Nina invites him to be her roommate and they quickly become the best of friends. Their relationship is, of course, non-sexual, but Nina begins to get ideas. John Pankow (*TV's Mad About You*) plays Vince, her obnoxious boyfriend and, as it turns out, the father of her unborn child. Quite naturally, Vince becomes a little suspicious of Nina and George's new living arrangement. Expect Vince to be squeezed out of the picture when Nina decides that she'd rather raise her baby with George, still under the delusion she can change George's stripes and that her growing love for him will be reciprocated. Where are these people from? Not one character in this cast of self-pitying whiners exists that could even remotely be called real. Despite the presence of the likes of Alan Alda and Nigel Hawthorne (*The Madness of King George*), this still plays like a bad soap opera. The number of tears shed in this would-be comedy are only outnumbered by the yawns from the audience. **●**

MERCURY RISING Bruce Willis (*The 5th Element*) plays Art Jeffries, a bitter FBI agent (what a stretch) who takes it upon himself to protect an autistic boy (Mikko Hughes) who has accidentally solved an encrypted code planted by a top secret government agency. Alec Baldwin (*The Edge*) plays Lt. Colonel Nicholas Kudrow, head of the ultra-hush-hush National Security Agency. Kudrow will stop at nothing short of the boy's death to ensure his agency's new code—designed to communicate with secret agents in the field—remains intact. Jeffries ignores orders from his superiors in order to help the boy, sending police and the NSA on an action-packed chase across Chicago. There's nothing original here aside from Willis, thankfully leaving his usual smarmy attitude behind. He plays it straight and for it his character is far more believable and likable. Baldwin, however, is completely over-the-top, but his antics add some menace to this formula thriller. **●●●**

MY GIANT Billy Crystal tugs at the heart strings in this surprisingly sweet comedy. Crystal plays Sammy, a talent agent who has sacrificed family for career. His work takes him to Romania, where he discovers Max: a 7'7" giant played by NBA player George Mursan. Crystal sees his meal ticket and convinces Max to come to America with the promise of movie stardom and a reunion with his long-lost love. The comedy is gentle and genuine, but it's the touching relationship of this Mutt 'n' Jeff team that makes *My Giant* loom large. This is good family entertainment with humor and heart. **●●●●**

ODD COUPLE II It almost seems redundant to say Jack Lemmon and Walter Matthau have reunited as Felix and Oscar; they've been teaming up as similar characters in several movies of late. But Matthau and Lemmon give these much-loved characters a distinct and instantly recognizable quality. It doesn't hurt to have Neil Simon write an original screenplay. And though this script is somewhat limp and forced, there's enough friction and laughs as Felix and Oscar stumble into misadventure after they reunite for a cross-country trip to attend the wedding of their respective daughter and son. **●●●**

VIEW Ratings

● Awful
 ●● Bad
 ●●● Poor
 ●●●● Good
 ●●●●● Very Good
 ●●●●●● Excellent

Todd James hosts *A Minute at the Movies*, heard daily on K-ROCK. Also catch Todd on ITV News Thursdays at 5:30 a.m.

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CINEMA GUIDE

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THE BIG HIT 14A

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LES MISERABLE PG
Daily 1:00-3:30 & 4:00-9:30 PM. Violent scenes
OBJECT OF MY AFFECTION 14A
Daily 2:00-4:30 & 9:00-11:30 PM. Coarse language
THE BIG HIT 14A
Daily 2:00-4:30 & 9:00-11:30 PM. Coarse language
BLACK DOG 14A
Daily 1:00-3:30 & 4:00-9:30 PM. Violent scenes
BARNEY G
Daily 1:00-3:00 PM
GOOD WILL HUNTING 14A
Daily 6:50-9:20 PM. Coarse language throughout

WHITMUD CROSSING

111 Ave. G. & Grant Road • 452-7343

REDUCED MAT'N TUES 15
LOST IN SPACE PG
Daily 6:45-9:15 PM. No passes accepted. Presented in Digital Theatre Sound.

THE APOSTLE PG
Daily 1:00-3:30 PM

SLIDING DOORS 14A
Daily 1:00-3:30 PM. Coarse language throughout

LES MISERABLE PG
Daily 6:45-9:15 PM. No passes accepted. Presented in Digital Theatre Sound.

OBJECT OF MY AFFECTION 14A
Daily 1:00-3:30 PM. Coarse language throughout

THE BIG HIT 14A
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Vue Movies

Edmonton Film Society
Provincial Museum
Auditorium
102 Ave. & 128 St.
439-5285

TOPKAPI (1964) Dir. Jules Dassin. A team of daring (and quite amusing) thieves hatch a diabolically clever plot to relieve Turkey's Topkapi palace museum of a priceless dagger. Stars Peter Ustinov, Melina Mercouri and Maximilian Schell. May 4, 8 p.m.

Metro Cinema
Ziedler Hall,
Chadler Theatre
9828-101A Ave.
425-9212

HAPPY TOGETHER (Hong Kong/1997) Wong Kar-wai's most thoughtful and moving film yet, winning him a long overdue Best Director Prize in Cannes. The story of two lovers from Hong Kong who move to Buenos Aires, disappearing into the city's fleshpots. May 1-2, 8 p.m.

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Seniors/child & TUE: 15

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Daily 1:0

alternative

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H2O LIQUID BAR 10044-82 Avenue, 488-5759. Every FRI-SAT: Maximujm R & B real R & B/Rock & Roll/Garage and related from the 50s to almost recent.

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LUSH 10030A-102 Street, 424-2851. Every TUE: Hot-New Indie & Alt Rock with DJ Pepper. Every WED: Bronx Night-Retribution with DJ Hurricane. Every THU: Mad Cow-British Music with DJ Jesse. Every FRI: In the Velvet Underground, Funkalicious. Every SAT: Groovy Train

THE MARQ 10018-105 Street, 415-5084. every THU: Gothic Industrial. Every FRI Club Classics. Every SAT Elevate. Every SUN: Pyjama party

MICKEY FINN'S 2 Ftr, 10511A-82 Avenue, 439-9852. Every SUN: Open Stage Hosted by Everett LaKoi

NEW CITY LIKWID LOUNGE 10161-112 Street, 413-4578.

REBAR 10551-82 Avenue, 433-3600. Every SUN: DJ Big DaDa, alternative. Every MON: DJ Red, requests. Every TUE: DJ D. Scrutem Punk/Ska. Every WED: DJ B. Black, alternative. Every THU: Level 1: DJ Davey & Red Techno/House; Level 2: DJ Mikee, classics. Every FRI: Level 1: DJ Mikee, Techno/House; Level 2: DJ Davey. Every SAT: Level 1: DJ Mikee, Techno/House; Level 2: DJ Davey. SAT 2: Killjoys, Mystery Machine. SAT 9: BIF Naked, Welcome

REV 10030-102 Street, 423-7820. SAT 2: The DMC the 1998 Technics/DMC Canadian DJ Mixing Championships

THE ROOST Private Member's Club, 10345-104 Street, 426-3150. Every MON: DJ Big Daddy. Every TUE: DJ Bryan the Big Mac. Every WED: DJ Latin Lover. Every THU: DJ Dark Daddy. Every FRI: Down-DJ Weena Love. Every FRI: Up-DJ Alvaro. Every SAT: Down-DJ... James. Every SAT: Up-DJ Code Red. Every SUN: DJ Who the @#!? is Alice

ROSE BOWL DOWNTOWN 10111-117 Street, 482-2589. Every SUN: Jam. SAT 2: Rachelle Van Zanten, Daisy Blue Gross

SUBLINE 10147-104 Street, Bsmt., 905-8024. Every FRI: DJ Raws. Every SAT: Locks Garant.

blues & roots

AMY'S SPORTS PUB 360 Saddleback Road, 433-3833. Every SAT: The KGB.

BLUES ON WHYTE 10329-82 Avenue, 439-5058. Every SAT aft: Blues Jam. Every SUN (Until May 17): Singer/Songwriter Competition. THU 30-SAT 2: the Russell Jackson Band. SUN 3: Wendy McKel with Brett Miles: Old Strathcona Singer/Songwriter Competition. MON 4-WED 6: Rhythm Chill'en. THU 7-SAT 9: Terry Edmonds. SUN 10: Maria Dunn with Garry Koliger: Old Strathcona Singer/Songwriter Competition.

THE BLUZ CAFE 111, 390 St. Albert Rd., Mission Hills Plaza, St. Albert. Every MON-THU: Open Stage. Every SAT & SUN afternoon Blues & Jazz Bands. THU 30 Lionel Rault hosts open stage. FRI 1-SAT 2: Billy Joe Green and the Rough and Ready Band. SUN 3-MON 4: Open Stage. TUE 5: Chris Martin. WED 6: Just Mickey hosts Open Stage. THU 7: Lionel Rault. FRI 8-SAT 9: Wayne Alchin and Blue Gator. SUN 10-MON 11: Open Stage.

BOILER WEST 15120 Stony Plain Road, 484-6589. SAT 9: Mr. Lucky.

B SCENE STUDIOS 8212-104 St., (bsmt) 432-0234. FRI 1 (8 pm): Songwriter Night In Canada, Open Stage.

CHATEAU BEIRUT 12323 Stony Plain Road, 482-5442. Every SAT: Live Middle Eastern Music

CITY MEDIA CLUB 6005 -103 Street, 433-5183. FRI 1: the Pied Pumpkin String Ensemble. SAT 2: Hiway 2 - CD

Fundraiser. FRI 8: Mark Sterling & Friends. SAT 9: Twang with Almost Leather Band.

CLUB MACARENA 10816-95 Street, 425-5338. Every SUN: Jammin' & Madness (Open Jam)

CORK'S 10407-82 Avenue, 433-1969. Every SUN: Acoustic Open Stage with Jose Oiseau. THU 30: Mike McDonald Band. THU 7: Toledo. THU 14: Pal Joey.

CRISTAL 10366 Jasper Ave., 426-7521. Every WED: DJ Spik Milk & Guests. FRI 1: Campus Relief. SAT 2: After Midnight Doctor. TUE 5: Official Grand Opening: Summer Ladies. FRI 8: Escape - CD release Party. SAT 9: V.I.P. Membership party.

DARIEN'S ROSE PUB Athabasca Ave., Sherwood Park, 464-5300. FRI 8-SAT 9: Jennifer Gibson

FATBOYZ 6104-104 Street, 437-3633. FRI 1: The KGB. FRI 8: Mr. Lucky.

GASOLINE ALLEY 10993-124 Street, 448-0181. Every TUE: Karaoke. Every WED: Billy Joe Green and the Rough and Ready Blues Band.

GREAT CANADIAN BAGEL 8623-112 Street, 434-0460. Every SUN: Acoustic Open Stage, host - Paul Levens (7:30-11:00).

THE HILLTOP PUB 8220-106A Ave, 468-1777. Every SUN night: open stage with host Chris Smith. SAT 2: Jose O'Sean.

HOOLAHANS 615 Hermitage Rd., 476-6122. Every THU: Blues Jam hosted by

Big Guy Slim. SAT 2: Spirit of the Atlantic. FRI 8-SAT 9: The Billy Joe Green Band.

HORIZON STAGE 1001 Calahoo Road, 962-8995. SUN 3: Wyrd Sisters, Luann Kowalek.

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Avenue, 414-6211. Every MON-SAT: Live Blues/Country During Happy Hour. Every SUN(aft): Blues/Country Jam Session. Every SUN: Billy Joe Green and the Rough and Ready Blues Band

LIBRARY LOUNGE 11113-87 Avenue, 439-4981. Every WED & SUN: Open Stage Hosted by Ben Spencer.

LISTER HALL U of A, Main Banquet Room, 87 Ave, 116 St, 488-9497. THU 7: Sticks & Stones

MISTY ON WHYTE 104588-82 Avenue, 433-3512. Every MON: Open Stage Hosted by Darrel J.

PAVILLION Manulife Place, 10180-101 Street. Every FRI & SAT: the Vik Armen Show with Fustukian & Wayne Feschuk.

POWER PLANT U of A, 451-8000. Open to U of A Students, Staff & Alumni & Their Guests.

RANCHMAN'S 15540 Stony Plain Road. Every SAT (3-6:30 pm) blues jam hosted by Jose Oiseau & Lionel Rault.

REGAL'S CAFE & BAR 10025 Jasper Avenue, 990-1212. Every THU: Blues Jam hosted by Rob & Pops

SAM AND TABBY'S BISTRO 48958-50 Ave., Leduc, 986-8777. THU 30: Mary Machura.

SARIENA'S 10158-97 Avenue, River Valley, 421-8904. Every WED: Folk Open Stage Hosted by Brian Gregg

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. Every WED (9pm-12:30) & every SAT (3-6 pm): Singer songwriter guitarist Robert Walsh with Farley Scott on acoustic bass.

SIDETRACK CAFE 10333-112 Street, 421-1326. THU 30: Pontiac Petersen Gospel Series: Kara-Lee, Carol Johnson & Brandy LeMaiste, Razor's Edge. FRI 1-SAT 2: Hopping Penguins. MON 4: Paintings Danica open stage. TUE 5: The Red Ants. WED 6: KUJA's R&B nite, hosted by The Lionel Rault Band, guest vocalist Deb Williams from the Kit Kat Club. THU 7: SLV. FRI 8: The Dino Martinis. SAT 9: Earl Seymour Benefit, Jack Sempke & Friends. MON 11: Painting Daisies host open stage.

STRATHEARN PUB 9514-87 Street, 465-5478. FRI 1-SAT 2: Mr. Lucky.

UPTOWN FOLK CLUB Parish Hall, 12116-102 Ave, Christ Church Anglican, 462-0463. chat line: <http://www.freenet.edmonton.ab.ca/uptownfc/index.html>.

classical

THE ALBERTA BAROQUE ENSEMBLE Rush & Adv. Tix Avail.

Rush & Adv. Tix Avail. Rush: Save 50%. Available for 7:30 performance only.

ALBERTA COLLEGE CONSERVATORY 10050

Macdonald Drive, Muttart Hall. 428-1851, ext 229. THU 30-WED 6: (488-3498) Kiwanis Festival. SAT 2 (7 PM): Edmonton Kiwanis Music Festival Downy Competition Finals. WED 6 (6:30 pm): Edmonton Kiwanis Music Festival, Shean Piano Competition Finals. FRI 8 (8 pm): Alvaro Pierri. SAT 9: Classical Guitar Masterclass, with Alvaro Pierri (433-3742). SAT 9 (3 pm): A Musical Tour, music from around the world for children and their parents). SUN 10 (10 am): Canadian Music Competition - preliminary round.

ALL SAINTS' ANGLICAN CATHEDRAL 10035-103 Street, 427-2007. SAT 2 (8 pm): The Avid Diva: Janet Smithsoprano), Elizabeth Raycroft (mezzo soprano), Jeremy Spurgeon (piano).

ARTS BARN 10030 Advance Tix Available 84 Avenue, 432-2645. FRI 1-SAT 2: The NowAge Orchestras Presents: Hearing Voices.

CITY HALL City Rm, Sir Winston Churchill Square, 496-8266. FRI 8 (7-8:30pm): McNally Composite High School choir Abbottsford High School Choir an dBand.

CONVOCAATION Advance Tix Available HALL U of A, 492-3263. SUN 3 & 10 (3 pm): Spring Concerts: Edmonton Youth Orchestra.

EDMONTON CLASSICAL GUITAR SOCIETY 111, 5125 Riverbend Rd., 433-3742. ecgs@datastar.ab.ca. <http://www.datastar.ab.ca/ecgs.htm> FRI 8 (8 pm): Alvaro Pierri (guitar).

EDMONTON COLUMBIAN CHOIRS St. Basil's Cultural Centre, 435-9580. SAT 2: Night on Broadway.

EDMONTON OPERA Jubilee Auditorium, 429-1000, 451-8000. SAT 2, TUE 5, THU 7: Il Trovatore.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 4 Sir Winston Churchill Sq. Box office, 428-1414. SAT 9 (8 pm): Parade of the Pops. Quartette & ESO. SUN 10 (2 pm): Quartette & the ESO Benefit concert. THU 14 (8 pm): The Lighter Classics, Michael Kim (Piano).

EDMONTON YOUTH ORCHESTRA West End Christian Reformed Church, 10015-149 Street.

E.L.O.P.E. The Timms Centre for the Arts, 87 St, 112 Ave., 451-8000. THU 30-SAT 2: Guys & Dolls, a musical fable of Broadway, presented by the Ensemble for Lyrical Operetta Productions Edmonton. Based on a story and characters by Damon Runyon. Book by Jo Swerling & Abe Burrows.

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-FEST(3378). SUN3 (7:30 PM): Strathcona County Community Orchestra and the Festival Singers.

FIRST PRESBYTERIAN CHURCH 10025-105 Street, 420-1757. SUN 10 (2 pm): Faculty of Education Youth Choirs, Voices of Spring.

MCDougall UNITED CHURCH 10049

WEEKLY CALENDAR

SUNDAY CONCEPT with Edmonton DJs Spilt Milk, M-3 & Squirrelly B.

MONDAY CRANTINI NIGHT with Nick - 7 Ska / Dub / Reggae

TUESDAY SUPER CHEAP DRINKS No Cover! DJ Lloyd Eclectic Mix!

WEDNESDAY Girls Drink Four 3c!!

THURSDAY DJs Weirdo Johnson & Shimmy Shimmy Eclectic Mix!

FRI-SAT Party! Party!

FRI. MAY 1

THE NEW 1, 2

EARTHQUAKE PILLS • STRAIGHT

SAT. MAY 2

FEAST

with BLUE LOCUTUS

SPECIALS! TUES. MAY 5 PRIZES!

1ST BIRTHDAY PARTY!!

MALCHIKS

+ The Mugshots

NEW CITY

10161-112 ST.

413-4578 for info

18+ only I.D. Will Be Required

UPCOMING EVENTS AT

NEW CITY LIKWID LOUNGE

FRIDAY MAY 8

PAINTING DAISIES

with TOLEDO

SATURDAY MAY 9

JEFF HENDRICKS

of MARACUJAH

with DJ DRAGON

THURSDAY MAY 14

SEINFELD PARTY

LAST EPISODE

ON THE BIG SCREEN

2 Blocks South of the

Sidetrack Cafe

Winnipeg Hard
MAFAXIAN
WITH
LIQUID
SATURDAY MAY 16th

WEDNESDAYS
PUNK
ROCK
CHEAP BOOZE
NO COVER

EVERY FRIDAY
THURSDAY
ORGASMATRON
plays
Metal
Death, 80's,
Hardcore, Black,
etc. etc.
NO COVER
DOORS 8pm

WE ARE OPEN
WEDNESDAY
THRU
SATURDAY
8PM TILL CLOSE

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PAGAN'S HAMMER

Check out our website
www.nucleus.com/~storm/area51.html

INFORMATION
413-0147
Located at
11725b Jasper Ave.

AREA 51



Mark Van-S

So, guys, where's Velma?... Chilliwack, B.C.-based alt-rock quartet Mystery Machine will showcase the pop-influenced tunes from its newest album, *Headfirst Into Everything*, when the band opens up May 8 for the kuggys at Rebel. The band dished over 50 tunes for the new record, and chances are that none of the songs that didn't make the cut will ever see the light of day. How about that for musical quality control?

Macdonald Drive, 425-7401. SUN 10: Alberta College Conservatory of Music Schola Catorum Choirs Spring Concert

PROVINCIAL MUSEUM Auditorium, 430-2152. SAT 9 (2 pm): The Edmonton Philharmonic Orchestra: Conduct Your Own Orchestra!

club nights

1001 NIGHTS 10018-105 Street, 448-1001. Every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech

BUDDYS DANCE PUB 10112-124 Street. Every THU: D.J. Albaro

CLUB 2000 10812 Kingsway Avenue, 479-4266. Top 40, dance, techno. Every TUE: Ladies Night. Every THU: Game Night.

CLUB LA Leduc, 5705-50 Street, 986-4018. Every MON, WED-SAT: DJ Stretch

THE COCKTAIL CLUB 2940 Calgary Trail South, 490-1188. SUN 3: The Girl in the Band. WED 6: The Jeff Hendrick Band. SUN 10: Wayne Lee, hypnotist.

DEVILS 10507-82 Avenue, 437-7489. Every WED: Martini 101. Every SUN: Industry Night

FOX & HOUNDS NIGHTCLUB 10125-109 St., 489-7462. Alternative music TV Showcase every SAT night featuring two live bands. Sponsored by Muscity TV. SAT 2: A-Jo, The KGB.

GALLERY LOUNGE Mayfield Inn, 16615-109 Avenue, 484-0821. Every THU-SAT: Dan Daniels plays sounds from the '50s, '60s, '70s

GREENHOUSE 13103 Fort Road, 472-9898. Every WED: Chris Knight from Power 92. Every THU: Ladies Night

THE HIGHRUM CLUB 4926-98 Ave, 440-2233. Every SUN: Intimately Acoustic: live open acoustic stage, 9:30. Every FRI: The Kent Sangster Trio with friends High Spirits Jazz (4-7 pm). FRI 8-SAT 9: Dead Famous.

INSOMNIA PUB 5552 Calgary Trail South, 414-1743. Every SAT: Jasper, under-ground, techno & R & B with D.J. K'Wake & Caffeine Kid.

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Avenue, 414-6211. Every FRI-SAT: Singles Night

KEEGAN'S PUB 3458 Avenue & 99 Street, 435-4065. Every MON & FRI Karaoke. FRI 8-SAT 9: Party Hogs.

KINGS KNIGHT PUB 9221-34 Avenue, 433-2599. Every THU: Thursday Nite Raw with The Party Hogs showcasing Edmonton's New Bands.

LUSH 10030A-102 Street, 424-2851. Every TUE: Hot-Nut In & Alt Rock with DJ Pepper. Every WED: Bronx Night-Retrobution with DJ Hurricane. Every THU: Mad Cow-British Music with DJ Jesse. Every FRI: In the Velvet Underground Funkalicious. Every SAT: Groovy Train

THE MARQ 10018-105 Street, 415-5084. Every THU: Gothic Industrial. Every FRI Club Classics. Every SAT Elevate. Every SUN: Pjama party

MORAGE 10018-105 Street. Every THU: Ladies Night with DC & the Fix Mixx

NEW CITY LIKWID LOUNGE 10161-112 Street, 413-4578. FRI 1: The New 1, 2 Earthquake Pills, Straight. SAT 2: Feast, Blue Locutus. TUE 5: 1 year Old Party.

PONCHO'S PUB 9006-132 Ave, 473-7131. Every THU, FRI SAT Bingo Karaoke & DJ's Jackson & Tammy.

RED'S WEM, 481-6420. Every SAT: Red's Rebels. Every SUN: Jam Night. SUN-FRI: Kenny K's Sounds of the Past & Present. Every SUN: Hypnotist. THU 30: Anaamika, The Untouchables Roadshow. TUE 5: *Gingo De Mayo Party*: Feast

THE ROOST Private Member's Club, 10345-104 Street, 426-3150. Every MON: DJ Big Daddy. Every TUE: DJ Bryan the Big Mac. Every WED: DJ Latin Lover. Every THU: DJ Dark Daddy. Every FRI: Down-DJ Weena Love. Every FRI: Up-DJ Alvaro. Every SAT: Down-DJ James. Every SAT: Up-DJ Code Red. Every SUN: DJ Who the @? is Alice.

SPORTSMAN'S CLUB 5706-75 Street, 413-8333. Every Night: Dancing with DJ G

THE VIPER ROOM 10148 - 105 Street, 420-0695. doors open 9:00 PM. Every TUE: live cover before 10:00 PM. Every THU: Urban Night. Every FRI: Viper Night welcomes UofA and College Students. Every SAT Ladies Night.

country

THE ARDEN 5 St. Anne St., St. Albert. 459-1542. TUE 5: The Carlene Friesen Show, hosted by Youville Home and the St. Albert Breakfast Lion's Club.

C-WEED'S 11733-78 Street, 479-8700. MON 4: The C-Weed Band, Jared McAllister. FRI 8: The Freebird Band.

DRAKE HOTEL 3945-118 Avenue, 479-3929. Every FRI-SAT: Second Chance Band. Every SUN aft: Second Chance Band

EDMONTON COLISEUM 451-8000. FRI 1: Alan Jackson, Deana Carter.

FESTIVAL PLACE Sherwood Park, 449-FEST(3378), 451-8000. WED 6: The Carlene Friesen Show, hosted by Vohon Ukrainian Dance Ensemble.

HORIZON STAGE 1001 Calahoo Road, 962-8995, 451-8000. SUN 10: The Carlene Friesen Show, hosted by the Spruce Grove Lion's Club.

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Avenue, 414-6211. Every MON-SAT: Live Blues/Country During Happy Hour. Every SUN aft: Blues/Country Jam Session

MUSTANG SALOON 16648-109 Avenue, 444-7474. Every TUE: TV Vocal Search. THU 30-SUN 3: Young Kountry.

RANCHMAN'S 15540 Stony Plain Road, 483-1100. Every MON-TUE: DJ Phil

WILD WEST 12912-50 Street, 476-3388. Every SAT aft: Jam. Every TUE: Jam. Every THU: Free Dancing Lessons. THU 30-SAT 2: Brent Lee.

jazz

BLACKDOG 10425-82 Avenue. 439-1082.

Every SUN: Root Down-Live Acid Jazz. CHAPTERS WEST 9952-170 St., 487-6500. FRI 4(7-9:30 pm): Sheri Harrington

DEVILIN'S 10507-82 Avenue, 437-7489. Every MON: Kiss & Tell-Live Jazz Trio. Every TUE: Fina Estampa. Every THU: acid jazz

DIXIELAND JAZZ SOCIETY OF ALBERTA Best Western Westwood Inn, 18035 Stony Plain Road, 439-5326. SAT 9: Rollanda Lee & the High Society Dixieland Jazz Band, The St. Albert Stompers.

DON JOHNSTON'S 10220-103 Street, 414-0261. Every MON: Ubiquitous Orchestra

FARGOS 10307-82 Avenue, 433-4526. Every WED: Live Jazz

GOODFELLOWS 10160-100A Street, 428-8887. Every FRI-SAT: Brett Miles

GRANT MACEWAN John L. Haar Theatre, JP Campus, 10045-156 Street, 497-4436. MON 6: the Evening of Big Band Jazz

IRON BRIDGE 12520-102 Avenue, 482-5620. Every SAT: Brunch at the Bridge: 12:30-3PM. SAT 2: Audrei-Karen(Vocals) THU 7: Zappacosta. SAT 9: Judy-Anne Wilson, Andrew Glover.

LA RONDE Crowne Plaza, 10111 Bellamy Hill, 428-6611. Every THU: John Fisher (vocal, flute, piano). Every FRI & SAT John Fisher (keys, vocal) & Christine BECC (vocals)

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail South, 437-6010. THU 30-SAT 2: Mark McGarrigle. MON 4-SAT 16: Allan Barrett.

PRADERA RESTAURANT Westin Hotel. FRI 1: Chris Andrew. FRI 8: Walsh/Scott Trio.

RITCHIE UNITED CHURCH 9624-74 Avenue. SUN3: Bob Tildesley Trio. SUN 10: Dixie for Mothers and Others.

DON JOHNSTON'S Under the Boardwalk, 10220-103 Street, 414-0261. Every MON: Big band night, featuring the 9-piece Ubiquitous Orchestra.

YARDBIRD SUITE 10203-86 Avenue, 432-0428. Every last TUES of each month: Vocal Night. THU 30: A rendezvous with Harpe Danse. FRI 1-SAT 2: Guido Basso with the Tommy Banks Trio. FRI 1-SAT 2: Guido Basso with the Tommy Banks Trio. THU 7: Momentum Experimental Performance Works. FRI 8-SAT 9: Edmonton Jazz Society 25th Anniversary Celebration with Lew Tabackin Trio.

ZENARI'S ON 1ST 10117-101 Street, 425-6151. FRI 1: Bill Jamieson. FRI 8: Dave Herrick.

piano bars

THE LONDON BRIDGE PUB & EATERY 7704-104 Street, Calgary Trail South, 431-1748. FRI 1-2: A.J. THU 7-SAT 9: Duff R.

ROSE & CROWN Sheraton Grand, 428-7111. Every TUE-SAT: Lyle Hobbs

SHERLOCK HOLMES ON WHYTE 10341-82 Avenue, 433-9676. Every WED & SAT(aft): Robert Walsh & Farley Scott

pop & rock

BILLY BUDD'S 9839-63 Avenue, 438-1148. Every THU: Brass Monkey Open Stage Jam Session hosted by John Armstrong. THU 30: Dawn Bissett. THU 7: Paul Bellows.

COWBOYS 10102-180 Street, 481-8739. WED 6: Kevin Sharp

JOCKEY CLUB 9227-111 Avenue, 414-2722. Every SAT: Dead Mans Hard Rock Jam. THU 30: Deand Mans Train, Himi Jendrix. FRI 1: Dead Mans Train, Double Cross. SAT 2: Dead Man Train Rip Your Liver Out.

MARIO'S 4990-92 Avenue, 466-8652 Every THU-SAT: Rare Occasion

SANTA MARIA GORETTI CENTRE 11050-90 Street, 474-4747. FRI 1: Mayday Dinner and Dance, Dangerous Guys.

SHAW CONFERENCE CENTRE 9797 Jasper Avenue, 451-8000. WED 6: Matchbox 20, Cool for August.

ZAC'S PLACE 9855-76 Avenue, 439-1901. Every TUE & FRI: Open Jam

showbars

109 DISCOTHEQUE 10045-109 Street, 413-3476. Every SUN: Talent Show/ Dance requests. Every MON: DJ Jam, Open Booth. Every TUE: Gothik, Industrial Klassiks with nikrofeelya. Every WED: Pum House with Corey Payne. Every THU: Male stripper. Every FRI: 109 Dancers. Every SAT: Fetish & Fantasy.

ONE YEAR

MAY LONG WEEKEND
MAY 15-17, 1998

STARRING

VOICE INDUSTRIE

IN CONCERT 9:30 - 10:30
SATURDAY MAY 16

NEW FETISH FRIDAYS
WITH NIK ROFEELYA & DJ DRAGON

109 DISCO

413-3476

10045 - 109 ST. EDMONTON



EVERY
SUNDAY
OPEN
STAGE
NIGHT
with
EVERETT LAROI

MOLSON
MONDAY

Pints: \$3.00
"Big Wave": \$4.80

CUERVO
ESPECIAL
TEQUILA
TUESDAY

Shots: \$2.70
Cocktails: \$3.20
Corona \$3.00
Sol: (500 ml) \$4.25

BIG ROCK
WEDNESDAY

Pints: \$3.00
Jugs: \$9.00
20¢ Wings

'GET BITTEN'
THURSDAY

Flanagan's
\$3.00 Pints
\$9.00 Pitchers

FRIDAY

Shooter Specials
All Day

SUNDAY

Import Draft &
Bottles On Special

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Taphouse

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3 PM - 3 AM
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- ☉ Brunch
- ☉ Lunch
- ☉ Late Night
- ☉ Patio
- ☉ Take-out
- ☉ Free Parking
- \$ Up to \$10 per*
- \$ \$ \$ \$ \$10-\$20 per*
- \$ \$ \$ \$ \$20-\$30 per*
- \$ \$ \$ \$ \$30 per & up

*Price per person, bev. & tip included

ALTERNATIVE

- Café Mosaics** (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. Live music on Wednesdays. ○ ○ ○ ○ ○
- Oly Onions** (10332 Whyte Ave., 434-0155) Offering the only 'original' Poutine with real ingredients. And the largest and best onion cake on the Ave. ○ ○ ○ ○ ○
- Route 99 Diner** (8820-99 St., 432-0968) 50s diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. ○ ○ ○ ○ ○ \$-\$\$

BAKERIES

- Mr. Samosa** (9630-142 St., 451-5687) A creative East Indian snack shop known for their samosas. The bakery specializes in chevro, ghanthia, samosas, nan, and rottie, Indian sweet maker.
- Skopek's Bake Shop** (10115-104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am-5 pm Mon-Fri.

BISTROS

- Bistro Praha** (10168-100A St., 424-4218) The first European café since 1977 and still the only one. ○ ○ ○ ○ ○
- Café Select** (10018-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 12 years. Drop in for martinis, cocktails or a glass of wine. ○ ○ ○ ○ ○ after 6 pm
- Lola's Restaurant and Martini Bar** (8230-103 St., 436-4793) Sensual dining experience, lunch, brunch, dinner, dare to have it all. ○ ○ ○ ○ ○ after 6pm.
- Manor Café** (10109-125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. ○ ○ ○ ○ ○
- Matess Urban Bistro** (8223-104 St., 431-0179) The first European Bistro since 1996 and still the only one. Radeagat on tap. ○ ○ ○ ○ ○
- Sweetwater Café** (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious fresh conscious dishes made fresh. Experience the ultimate brunch Saturday and Sunday, or drop by in the evening for wine and one of our speciality pastas. ○ ○ ○ ○ ○

CAFES

- Aroma Borealis** (Coopers & Lybrand Building, 211, 10130-103 St., 944-9693) Designer sandwiches, Latte, Cappuccino, Great Coffee, Fabulous Desserts by Skopek's Bake Shop. ○ ○ ○ ○ ○
- Benny's Bagels Café On Whyte** (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. We have catering and a deli available. Check out our patio for the hot summer days. ○ ○ ○ ○ ○
- Benny's Bagels Café On Whyte** (8409-112 St., 413-4879) Specialty coffees, full menu, catering, desserts, daily specials. ○ ○ ○ ○ ○
- Breadstick Café** (10159 Whyte Ave., 448-5998) Open 24 hrs, licensed. Catering. ○ ○ ○ ○ ○
- Java World** (10331 Whyte Ave., 432-7560) A comfortable, relaxing atmosphere, with excellent desserts, wraps, Rocky Mountain Sandwich, fantastic vegetarian sandwiches, providing a full menu with a large unique and traditional coffee menu. Try our Chai tea (a tea of discovery). Catering is available. Live music Thursdays, free parking at the Commercial Hotel ○ ○ ○ ○ ○
- Juliano's Restaurant and Cappuccino Bar** (11121-156 St., 451-1117)

Wonder food and prices Mama would love! Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! ○ ○ ○ ○ ○

Katmandu Coffee Café (201, 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert. The friendly neighbourhood ambience creates a pleasant inviting environment that encourages conversation... similar to the early coffee houses of Europe, updated to reflect the contemporary lifestyle of today's coffee and jazz connoisseur. Gourmet Coffees, Specialty Coffees (both hot and cold). Espresso and light lunch food items. ○ ○ ○ ○ ○

Makapaka (13042 - 50 St., 413-4165) No place like it in N.E. Edmonton. A huge variety of special coffees, nachos, sandwiches, wraps. Providing a spacious environment for an evening out. Great desserts, too. ○ ○ ○ ○ ○

Misty On Whyte (104588 - 82 Ave., 433-3512) Specialty & European coffees, breakfast buns & bagels, home-made soups, sandwiches, bagel melts, lasagne & more! \$3.95 lunch special everyday. Smoking and non-smoking areas. ○ ○ ○ ○ ○

Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily Liquor and food specials. Catering. ○ ○ ○ ○ ○

Remedy (8631-109 St., 433-3096) Fresh food, cheap beer, warm and funky atmosphere, two pool tables. Lots of free parking beside The Movie Studio. Sun-Thu 8-1 pm; Fri-Sat 9-2 pm.

Sugar Bowl (10922-88 Ave., 433-8369) The eclectic & eclectic café. Full espresso bar, fresh baking daily, daily hot specials, live entertainment.

CAJUN

- Cajun House** (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best Jambalaya and gumbo in the province. ○ Sun ○ ○ ○ ○ ○
- Da De O** (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. ○ ○ ○ ○ ○
- Louisiana Purchase** (10320-111 St., 420-6779) Higher-end style of cooking from the Bayou and great atmosphere. ○ Fri/Sat ○ ○ ○ ○ ○

CANADIAN

- Applebee's** (13006-50 St., 475-6100 & 10338-109 St., 421-1600) Their diverse, 60-item menu is revised twice a year and is tailored to local tastes and appeals to all ages. ○ Sun ○ Fri/Sat ○ ○ ○ ○ ○
- Barb and Ernie's** (9906-72 Ave., 433-3242) One of the best mom and pop operations in the city. ○ all day ○ ○ ○ ○ ○
- Billiards Club** (2 fl, 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers and mugs of ale. ○ ○ ○ ○ ○
- Bones** (10220-103 St., 421-4747) Known as the place for ribs—on the Boardwalk. ○ ○ ○ ○ ○
- David's** (8407 Argyle Rd., 468-1167) Specializing in Alberta beef dishes on the south side of town. ○ ○ ○ ○ ○
- The Garage Burger Bar and Grill** (10242-106 St., 423-5014) The best home-made burgers with daily lunch specials at student-friendly prices. ○ ○ ○ ○ ○
- The Grinder** (10957-124 St., 453-1709) For a casual fine dining experience, we've been one of Edmonton's favourite restaurants for over 17 years. ○ ○ ○ ○ ○
- High Level Diner** (10912-88 Ave., 433-0993) Wholome and health-conscious—known for their tasty hummus and veggie burgers. ○ Mon-Fri 8 am, Sat/Sun 9 am ○ Fri/Sat ○ ○ ○ ○ ○
- Insomnia Pub** (5552-Calgary Trail South, 414-1743) A new, cool place for the new, cool generation. Great food, great atmosphere, awesome prices. ○ ○ ○ ○ ○
- Keegan's** (8709-109 St., 439-8934) At any hour, the last word in Huevos Rancheros. ○ 24 hrs ○ ○ ○ ○ ○
- Larry's Café** (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! ○ Mon-Fri 8 am, Sat 9 am ○ ○ ○ ○ ○
- Nellie's Tea Shoppe** (12606-118 Ave., 452-9429) Edmonton's best kept secret on the north side. Featuring all home-made meals.

Specializing in traditional English high tea and gourmet evening meals. ○ ○ ○ ○ ○

The Raven (10338-81 Ave., 431-1193) An eclectic selection of "wood fired food" featuring Old Strathcona's best steaks and oven roasted chicken. Don't forget to try our "new" baked oysters. See you soon! ○ ○ ○ ○ ○

Rosie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. ○ ○ ○ ○ ○

The Sidetrack Café (10333-112 St., 453-1326) Whether you like succulent steak, decadent eggs benedict in the morning or late-night chicken wings, The Sidetrack Café's kitchen will do it for you. \$-\$\$ ○ ○ ○ ○ ○

Timothy's (10250-102 Ave., 3rd floor Eaton's, 493-7456) Great hot meal selection daily. Fast food items, salad bar, made to order. Pastas, bakery items & much more. Plus a frequent diner program. ○ ○ ○ ○ ○

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes—pizza, stir-fries, pasta and more. ○ Fri/Sat ○ ○ ○ ○ ○

Unheard of Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. ○ ○ ○ ○ ○

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. ○ ○ ○ ○ ○

Zac's Place Café and Pub (Frt. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day breakfasts. ○ all day ○ ○ ○ ○ ○

CHINESE

- Genghis Grill** (10080 - Jasper Ave., 424-6197) "A Mongolian food experience".
- Man's Café** (12520-118 Ave., 452-3672) A super spot for a variety of tasty treats. Make sure to try the Oriental stir-fry. ○ Fri/Sat ○ ○ ○ ○ ○

EAST INDIAN

- Jewel of Kashmir** (7219 - 104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement & glamour of India. For an extraordinary experience, there's only one place. Indian cuisine at its best.
- New Asian Village** (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. ○ Fri/Sat ○ ○ ○ ○ ○
- Spicey House** (9777 - 102 A Ave., Canada Place (Food Court), 425-0193 or 475-0493) Veg & non-veg curries prepared with choicest herbs, the secret to the intoxicating flavor of Indian cuisine. Samosas, koftas, pakodas, biryanis, tandooris. Catering for all occasions. ○ ○ ○ ○ ○

EUROPEAN

- Continental Treat** (105660-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. ○ ○ ○ ○ ○
- Madison's Grill** (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building. Upscale regional cuisine with a European influence. Mon-Sat 7am-10pm, Sun 11am-2pm. ○ ○ ○ ○ ○

GREEK

- John's Café on 124 Street** (10337-124 St., 482-1271) Great breakfast and lunch during the day and Greek cuisine from 5:00 pm. ○ ○ ○ ○ ○
- Koutouki Taverna** (10704 - 124 St., next to Romy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. See you there!
- Syrtaki Greek Island Restaurant** (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. ○ ○ ○ ○ ○
- Yiannis Taverna Restaurant** (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere that will entertain young and old. ○ Fri/Sat ○ ○ ○ ○ ○

ITALIAN

- Bruno's Italian Restaurant** (9914-89 Ave., 433-8161) Quiet, family-style dining and one of Edmonton's best-kept secrets. ○ ○ ○ ○ ○
- Chianti** (10501-82 Ave., 439-9829) Boticelli paintings serve as a nice

New Asian Village offers spicy night

By MICHELLE ZACK

NEW ASIAN VILLAGE went to great lengths to make the atmosphere of the restaurant authentic; from the decorated brass door to the patterns painted on the ceiling (although I must admit, it was a bit much). A continuous melody of stars played in the background.

To start off our meals, my companion and I ordered two different types of traditional East Indian bread, called *Naan*. Each order came with two good-sized pieces. I had the *Alu Naan* (\$3.25), which was the unique bread stuffed with marinated potatoes. It was very good, but a bit greasy. My companion tried the chicken *Naan* (\$3.95) which was the same bread stuffed with chicken and herbs—delicious.

I decided to be daring and ordered goat as my entrée. The dish was actually called *Karahi* (\$10.95) and it included goat meat with fresh vegetables and exotic East Indian herbs and spices. The goat meat was similar to beef in flavor, yet the texture was much more tender. The sauce that this dish came in was full of flavor and spice. I had ordered my dish mild, but it was definitely not the "mild" that most North American palates are used to. I ended

up ordering a plate of rice part-way through my entrée, to offset the spiciness—something that I would definitely recommend.

A hot under-statement

My companion ordered chicken *Saagwala* (\$9.95) as his entrée. His dish had tender chunks of chicken bathed in a spinach cream sauce and was cooked in a variety of herbs and spices. He chose a spice level of "hot" (right below the two spiciest levels). "Hot" was an understatement, but nevertheless he loved it and ate every last bite. I should mention that although his meal tasted great and was definitely flavorful, dimmer lights would have been preferred due to its mushy green appearance.

Overall, my dining experience at New Asian Village was a good one filled with firsts. The first time I ate authentic East Indian food; the first time I completely finished an entrée so spicy; and the first time I have ever tried goat. I would definitely recommend this restaurant to people searching for a different dining experience and to people who salivate at the thought of spicy food.

MEXICAN

- Julio's Barrio** (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighborhood, perfect for your next fiesta. ○ ○ ○ ○ ○
- Lone Star Café** (11811 Jasper Ave., 488-4330) Canada's only authentic Texas Restaurant. ○ ○ ○ ○ ○

PIZZA

- Funky Pickle** (10441-82 Ave., 433-3865) Neatly tucked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal 4-star rating. Take advantage of their free delivery. ○ ○ ○ ○ ○
- Miami Pizza** (8424-109 St., 433-0723) Edmonton's famous pizza since 1985, offers tasty home-made pizza. Dine in, free delivery, 15% off. ○ ○ ○ ○ ○
- Pharos Pizzeria** (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye, it's our speciality. We also offer small dishes for individuals. ○ ○ ○ Fri/Sat, ○ ○ ○ ○ ○

THAI

- Bua Thai Restaurant** (10049-113 St., 482-2277) Thai's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton has already been compared with international standards by local and international visitors alike. 11 am-10 pm Mon-Fri, 4 pm-10 pm Sat-Sun. ○ ○ ○ ○ ○ (all days) \$\$\$
- The King and I** (8208-107 St., 433-2222) The King is back! Amazing selection of dishes—spicy and flavorful. Good enough for the Rolling Stones. ○ Mon-Fri, ○ \$\$\$
- Krua Wilai Thai Restaurant** (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available. ○ free after 6pm. ○ ○ ○

UKRAINIAN

- Pyrogy House** (12510-118 Ave., 454-7880) Pyrogies and cabbage rolls—just like Baba used to make. ○ ○ ○ ○ ○

VIETNAMESE

- Bach Dang** (7808-104 St., 448-0288) Vietnamese Noodle House. ○ ○ ○ ○ ○
- Oriental Noodle House** (10718-101 St., 426-5068) Authentic Vietnamese food in a family-oriented environment. ○ ○ ○ ○ ○

dining out

REVUE

New Asian Village •
10143 Saskatchewan
Dr. • 433-3804

JAPANESE

- Furasato** (10012-82 Ave., 439-1335) Cozy Restaurant featuring a choice selection of meals from the Land of the Rising Sun. ○ ○ ○ ○ ○
- Mikado** (10651-116 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. ○ ○ ○ ○ ○
- Osaka** (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialities on Whyte Ave.

art galleries

shows openings events happenings

ALBERTA CRAFT COUNCIL GALLERY
10106-124 St., 488-6611, 488-5900.
CLAY: SPIRITS FROM THE EARTH: 17 Alberta Craft Council members, celebrate the transformation of water, clay and earth into thrown, modelled and formed works of ceramic art. Opening reception, SAT, May 2, 1-4 PM. May 2-June 13.

THE ARTISTS MARKETPLACE Westmount shopping Centre, 111 Ave., 908-0320. **THE WEST-MOUNT SPRING ART FAIR:** Up to 100 local artisans display and sell their original works. May 1-10. Artists on site every day.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. **THE POOLE FOUNDATION GIFT:** Permanent Collection Exhibition. **DRAGON TANGO:** A Multimedia performance art installation by Amanda Scott and David Tomlinson, that integrates sculpture, music and dance. Two enormous dragon 'sound/sculptures' - an Eastern and a Western dragon that have been built entirely of objects found in Tokyo landfills; and Tamashii no Kodama - a curtain created of discarded kimonos. Each object has been selected by the artists for its potential to create sound, and for its visual impact. Performances: FRI (7 PM) May 1, 8, 15; SUN (4 PM) May 3, 10, 17. **DISTURBING ABSTRACTION: CHRISTIAN ECKART:** The first retrospective exhibition of abstract painter Christian Eckart. A selection of Eckart's icon-like constructed paintings (where he combines gold with industrial materials - Formica, steel and aluminium) he addresses issues of beauty, sublimity, and spirituality, and looks at the legacy of abstract expressionism. Until May 31.

ELECTRUM DESIGN STUDIO & GALLERY 12419 Stony Plain Road, 482-1402. **CRYSTAL PALLET:** Tim and Cheryl Jensen (kiln fused glass); Sharon Cote Whyte (acrylic paintings). Until May 3. **FACES OF WHIMSEY IN REALITY:** Ceramics by Helen Cooke. May 6-31.

FAB GALLERY U of A, 1-1 Fine Arts Bldg, 112 St. 89 Ave., 492-2081. **BACHELOR OF FINE ARTS '98 EXHIBITION:** Graduating group exhibition in painting, printmaking, and sculpture. Until May 10. Opening reception, THU, Apr 30, 7-10 PM.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. **PUNCH:** A video installation by Michael Longford & Dallas Seitz. May 1-30. Opening reception: FRI, May 1, 7:30 PM.

INDIGO PRINT AND PAPERWORKS 12214 Jasper Ave., 452-2208. **CAS-LES OF GOLD AND DUST:** An exhibition of a limited edition book that was written, designed, printed, and bound by Richard Yates, an Edmonton printmaker. Thru April. **ECCENTRICITIES:** Works with paper by Carolynne Poon. May 2-30. Meet the artist, SAT, May 2, 5 PM.

LATITUDE 53 10137-104 St., 423-5353. **LIGHT A MATCH:** Six Alberta artists address issues of consumerism, social equality and personal identity—a celebration of working class culture and protest. Apr 30-May 30. Opening reception, THU, Apr 30, 8 PM.

ORIGINAL ART GALLERY 22 Sir Winston Churchill Ave., 460-4324. **PRINTS WITH PIZZAZZ:** All member show - St. Albert Painters' Guild. Until May 2. **HATS OFF TO MOM:** All member show. St. Albert Painters' Guild. Opening reception: WED, May 6, 7-9 PM.

PROFILES GALLERY 110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. **MATRIX:** An interactive art experience, mystery, symbolism that challenges the imagination—fibre panel installation by Elyse Eliot-Los. Until May 2. **HIGH ENERGY:** Works by high school students from Bellerose, Paul Kane,

St. Marguerite D'Youville and St. Albert High. May 6-30. Opening reception: WED, May 6, 7-9 PM.

SNAP PRINT GALLERY 10137-104, back of Latitude 53, 423-1492. **IT TO PRINT:** An exhibition by the F.O.P. Artist Collective! Apr. 30-May 30. Opening reception, THU, Apr. 30, 8 PM.

VANDERLEELIE 10344-134 St. 452-0286. **FRESH FACES:** Introducing contemporary portraits by Montreal artist Daniel Hughes and figurative paintings from Holland by Margot Oomen. Also showing recent landscape paintings by Greg Edmonson. May 1-26.

ZIEGLER HUGHES GALLERY & SERENDIPITY FRAMING 9860-90 Ave., 433-0388. Upstairs Gallery: New paintings by Antun Tomjanovic. Opening reception SAT, May 9.

art galleries

ARDEN GALLERY 215-6 Carnegie Dr., Campbell Business Park, St. Albert, 419-2676, <http://www.compumart.ab.ca/bozena/arden.htm>.

CARTOON EXHIBITION: by Michael V. Tkaczky. **ANGELO MARINO L.E.:** Sports figures, prints.

ART BEAT GALLERY & FRAME Pelland Place, 8 Mission Ave., St. Albert, 459-3679. www.artbeat.ab.ca. New to the gallery: painter John Burrow. Gallery artists: Pat Wagenveld, Dean Reeves, Jeanne Findlay et al. **ARTISTS BOREALIS:** Ed-

monton area artists, including Jerry Heine, Isabel Levesque, Audrey Pfannmuller, Don Sharpe, Carol Hama Chang, Sophia Podryhula Shaw et al., oils, water colors, figurative, and landscape works. Until May 16.

ARTISTICALLY SPEAKING STUDIO GALLERY & SCHOOL Callingswood Sq., 6717-177 St. 487-6559. Paintings and sculptures by Jean Birnie.

ASH STREET GALLERY 913 Ash Street, Sherwood Park, 467-7356. **HUMOUR IN ART:** Featuring works by Dianne Ockenden.

BAGEL TREE 10354 Whyte Ave. Dale Nigel Goble, 7 new wood paintings, 1 old canvas, until May 10.

BEARCLAW GALLERY 10403-124 Street, 482-1204. Featuring Maxine Noel, Roy Thomas, Jane Ash Poiras, Arnold Isbister, and various Inuit, West Coast and Navajo artists.

BUGERA/KMET 12310 Jasper Ave., 482-2854. **BEFORE THE RIVER:** Grant McConnell's work.

CAFE LA GARE 10308A-81 Ave. **BLACKSPRING:** Ink and Paper art by Maurice Levesque. Until Apr. 30.

DALE NIGEL GOBLE STUDIO 10436-81 Avenue, 437-5846. Paintings, Serigraphs, drawings, cutouts.

FOYER GALLERY Stanley A. Milner Library, 7 Sir Winston Churchill Square. **HEALING THROUGH FIBRE:** Fibre artist and human ecologist Sonia Sobon invites the public to experience fibre's unique tactile feature in her works. Thru April.

THE FRINGE GALLERY BSMT, 10516 Whyte Ave., 432-0240. Dale Nigel Goble, Adam & Eve & Flowers, until May 1. **NINE ARTISTS:** Group show, Lucie Chan, Ian Forbes, Brent Irwin, Fiona Portwood, Marianne Skovnikovs, Fiona Yardley Jones, Spyder Yardley Jones. Until Apr 30. **FIREWORKS** 1998: Fired clay group show, Sidsel Naess Bradley, Neil Fierlert, Peggy Gahn, Dawn McLean, John McGie, Rita McGie, Carol Selfridge, Richard Selfridge, Christine Wallewein. May 1-30.

FRONT GALLERY 12312 Jasper Avenue, 488-2952. **QUIET MOMENTS:** Featuring recent water colors of Joanna Moore. Until May 6.

GALLERY DE JONGE 27022A Hwy 16, Spruce Grove, 962-9515. Group exhibition, gallery artists.

GIORDANO GALLERY 208 Empire Bldg, 10080 Jasper Ave., 429-5066. Open 11-5 Wed and Sat or by Appointment.

GREY NUNS COMMUNITY HOSPITAL AND HEALTH CENTRE 34 Ave 66 St, 484-8811, ext. 6475. **ATTITUDE**

ART: Works by W.P. Wagner High School Art students from Ms. Spector's classes. Until May 8. Art at Sutton Art, May 8-June 15.

KAMENA GALLERY I 7510-82 Ave., 446-9497. New works by Wei T. Wong, Meta Ranger, Willie Wong and Helena Ball.

KAMENA GALLERY II 9939-170 St., 413-8362. **GROUP OF SEVERAL:** The Spring Show. Until May 31.

MC MULLEN GALLERY U of A Hospital, 8440-112 St., 492-4211. **LAUGHTER IS THE BEST MEDICINE—THE ART OF THE CARTOON:** A light-hearted look at life through the work of thirteen local artists who are members of The Cartoonists' Union. Until May 2. **ART FROM ALBERTA HOUSE, LONDON:** Alberta's visual arts scene during the 1960s and 70s. May 7-Sept. 2.

MISERICORDIA HEALTH CENTRE 16940-87 Ave., 484-8811, ext 6475. **NW Corridor, Main Floor:** Rick Rogers, Until June 24. **Dayward Corridor: IMAGES OF TRAVEL:** Recent work by Allen Ball. Until May 4. **A PAINTER'S TRAVELogue II:** Rosalete Mandryk May 4-June 29. **Garden Court Cafeteria: ARTRA ART SCHOOL,** Apr 30-June 30.

MUTTART CONSERVATORY 9626-96A St., 496-8755. **SPRING FEVER:** An exhibition of artworks from the Alberta Foundation for the Arts (AFA), works depicting flowers in all their splendour. Until May 1.

MULTICULTURAL HERITAGE CENTRE, 5411-51 St. Stony Plain, 963-2777. **Generations Gallery:** Wilfred Kozub, mixed media floor cloths, sculptures. Apr. 30-May 25. Opening reception, SUN, May 3, 1-4 PM. **Gallery Restaurant:** Memorial Comp. High School, student work. Until May 25.

PLANET INC CYBER CAFE 201, 10442-82 Ave., 433-9730. <http://www.compumart.ab.ca/bozena>. Art Exhibition, works by Michael V. Tkaczky.

PROPAGANDA 10322-81 Ave. Dale Nigel Goble, plexiglass serigraphs until May 1.

ROWLES AND COMPANY LTD. Coopers & Lybrand Tower, Mezz. Level, 10130-103 St., 426-4055. New works in acrylic by Elaine Tweedy, in glass by Audrey Pfannmuller, in pastel by Susan Gottselig, James Norton and Darren Petersen. Original soapstone carvings by Inuit artists. **OXFORD TOWER,** 10235-101 St. Acrylics by John Freeman. **WESTIN HOTEL,** The Pradera, 10135-100 St. Pastel paintings by Audrey Pfannmuller. **THE HOTEL McDONALD,** The Harvest Room: Acrylic on canvas by Steve R. Mitts.

SCOTIA PLACE Lobby, Edmonton. Over-40 works by Dorothy Forbes. Local landscapes, skyscapes and florals, water colors, pastels and oils. Until June 13.

SCOTT GALLERY 10411-124 St., 488-3619. **RECENT WORKS:** Featuring garden, forest and still life paintings by Nancy Day. Until May 19.

SOCIETE FRANCOPHONE DU CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8527 rue Marie-Anne-Gaboury (91 St.), 461-3427. Francophone artists and artisans works.

SPECIAL-T GALLERY 284 Saddleback Rd., 437-1192. Presented by Special-T Gallery and The Society of Artists: **AWAKENING SOULS TO ART:** A juried exhibition and sale of ASA members works. Until May 27.

THE STUDIO GALLERY 143 Grandin Park Plaza, 22 Sir Winston Churchill Ave., 460-5990. A cooperative workplace shared by eight St. Albert artists. Display of current works by 9 St. Albert Artists: Pat Wagenveld, Helen Smith, Louise Crawford, Alandra Allenbright, Dorothy Forbes, Carol Yake, Mona Anderson-Apps, Susanne Loutas and Ruth Anderson.

WALTERDALE PLAYHOUSE Lobby, 10322-83 Ave., 424-0839 Art by Walterdale set designer James Stolee (during the theatrical run of *The Duchess of Malfi*). Tues-Sat 7-8 pm; Sun 1-2 pm.

WEST END 12308 Jasper Ave., 488-4892. A solo exhibition by Calgary realist Glen Semple. Until May 6.

ART GALLERY & PORTFOLIOS ONLINE PIERRE J. PARENT. eMAIL:

<http://www.compumart.ab.ca>. Website: <http://www.compumart.ab.ca/pparent>. Pierre Joseph Parent, photography (R)

ART GALLERY & PORTFOLIOS ONLINE KRISTEN ZUK <http://llplaza.v-wave.com/gilan/art/kirsten.htm> Featuring sculptures by artist Kirsten Zuk.

SURREAL & FANTASY OIL PAINTINGS ONLINE COSMIC HORIZONS <http://www.geocities.com/SoHo/Gallery/6298>. Edmonton artist uses a full approach in the world of Fantasy and Surrealism.

craft shows

UCWLC ARTS AND CRAFTS MUSEUM 10825-97 St. St. Joseph's Cathedral. Focus on the Ukrainian Settlement in Western Canada. Ukrainian Catholic women's League of Canada.

live comedy

RED'S WEM, 481-6420. Every FRI: Atomic Improv

SIDETRACK CAFE 10333-112 Street, 421-1326. Every SUN: Variety Night hosted by the Atomic Improv Co.

YUKYUKS WEM, 481-9926. Every TUES: Hypnotist

dance

BRIAN WEBB DANCE COMPANY John L. Haar Theatre, 10045-155 St., JP Campus, GMCC, 497-4416. **The Rite Of Spring & Prelude a l'apres-Midi D'un Faune.** Presented by Compagnie Marie Chouinard. FRI, May 8-SAT May 9.

MARIA FORMOLO & KATHLEEN ARNOLD Edmonton Art Gallery Theatre, 426-3743. **BODY PRAYER ~ SURRENDER:** A performance art event reconnecting ritual and prayer with dance and sound. It draws on the spiritual and cultural traditions of Hawaii, Maori, North America, India and the West to weave a new fabric of spiritual journey. Soundscape and music by Vivek Bilji and Diane Scott includes multi-cultural songs and sounds and original compositions. Time: Tix: \$12 (adult) \$6 (children under 6 with an adult).

U OF A Horowitz Theatre, SUB. THU 30-SUN 3: (473-4378) **Dance Power:** Dance Competition.

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 453-1078. Aircraft on display and under restoration. Civil and military aviation history.

ALBERTA RAILWAY MUSEUM 24215-34 St., 472-6229. Housed in the railway station built at St Albert in 1909.

displays/museums

BRUCE PEEL SPECIAL COLLECTIONS LIBRARY 87 Rutherford South, U of A, 492-7928. **AN EXQUISITE AND RATIONAL ENJOYMENT:** Early travel books and Baedeker guides. Until the end of May.

BUSINESS WEST TRADE SHOW Mayfield Inn Trade Centre, 454-1477. Get the Edge on Business. May 7-8.

CANADA'S AVIATION HALL OF FAME Reynolds Alberta Museum, Hwy 13, 361-1351. A tribute to the people who pioneered and advanced aviation in Canada. Open year-round.

CAPILANO MALL 465-0987. Canada's largest Wildlife Museum will be at Capilano Mall, over 55 species of rebuilt animals on display. TUE, May 5-SAT, May 9.

CITY HALL 1 Sir Winston Churchill Square, The City Arts Centre, (496-4955) Until Apr. 30. **Edmonton Art Club Annual Show** (462-4793), Until May 4.

DEVONIAN BOTANIC GARDEN 5 km North on Hwy 60, 987-3054. Authentic Japanese Garden, nature trail, 80 acres of connected gardens.

EDMONTON PUBLIC SCHOOLS ARCHIVES & MUSEUM McKay Ave. Sch., 10425-99 Ave., 422-1970. **THE EDMONTON SCHOOLBOYS BAND** (1036-1969)

High Lights

Friday May 1

ALAN JACKSON IN CONCERT Edmonton Coliseum. 451-8000. With special guest Deana Carter. Alan Jackson, a popular country music act. Time: 8 pm. Tix: \$37.75

PIED PUMKIN STRING ENSEMBLE IN CONCERT City Media Club, 6005-103 Street, lower level CKEB bldg., 433-5183. Rick Scott, Joe Mock and Shari Ulrich reunite for six weekends of concerts starting in Edmonton's City Media Club. Time: 9 pm. Tix: \$12 (members), \$15 (non-members), (adv tix at South Side Sound, Sound Connection.)

HEARING VOICES The Old Strathcona Arts Barns, 10330-84 Ave., 438-0070, 432-2645. An event and concert presenting the NOWAge Orchestra. New Music, an eclectic look into the potential of the human voice. Time: 8 pm. Tix: \$10 (adults); \$8 (students/seniors).

BODYPRAYER ~ SURRENDER A SOLO FOR TWO WOMEN The Edmonton Art Gallery Theatre, 426-3743. Maria Formolo and Kathleen Arnold, performance art event with dance and sound. It draws on the spiritual and cultural traditions of Hawaii, Maori, North America, India and the West to weave a new fabric of spiritual journey. Soundscape and music by Vivek Bilji and Diane Scott includes multi-cultural songs and sounds and original compositions. Time: Tix: \$12 (adult) \$6 (children under 6 with an adult).

KILLJOYS IN CONCERT Rebar, 10551 Whyte Avenue. Juno-award winners for Best New Group in 1996. The opening act will be Vancouver's Mystery Machine. Time: 7 pm (doors); 8 pm (show). Tix: \$10 (adv., at Soix, Blackbird, Freecloud, Rebar), \$12 (door).

BAROQUE STRINGS Robertson-Wesley United Church, 10209-1235 St., 467-6531. The final concert of the season, presented by the Alberta Baroque Ensemble with guest soloist Martin Rieseley (concertmaster of the Edmonton Symphony Orchestra, visiting Professor of Violin at the U of A). Time: 3 pm & 7:30 pm. Tix: \$18 (adults), \$12 (students/seniors), \$5 (children under 12).

THE C-WEED BAND—A CHARITABLE EVENING C Weeds, 11733-78 Street, 479-8700, 476-6595. Old time Fiddling with The C-Weed Band, special guest Jared McAllister. Proceeds go to The Native Seniors Centre. Time: 5 pm. Tix: \$10 (includes meal & entertainment).

MATCHBOX 20 IN CONCERT Shaw Convention Centre, 451-8000. With special guests Cool for August. Matchbox 20 a young rock band with passionate lyrics written by singer songwriter Rob Thomas. Time: Tix: \$24.50

WEDNESDAY May 6

WYRD SISTERS IN CONCERT Horizon Stage, 1001 Calahoo Rd., Spruce Grove, 962-8995. An evening of original, unusual and unique folk music. With special guest Luanne Kowalek, a local songwriter. Time: 7:30 pm. Tix: \$17 (adults); \$14 (students/seniors).

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EDMONTON SPACE & SCIENCE CENTRE 451-3344. IMAX Theatre, EVEREST, Mar. 27. Margaret Zeidler Star Theatre; Exhibit Galleries, live science demonstrations.

JOHN WALTER MUSEUM Kinsmen Park, 1901 House, Watterdale Hill, 496-2966. **TIMBER TO TOWNSHIPS:** John Walter and the lumber industry at the turn of the century.

LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE N. Legislature Grounds, pdwy, 422-3982. Visit Alberta's premier architectural attraction.

MUTTART CONSERVATORY 9626-96A St., 496-8755. **A FLORAL FANTASY:** May 1-June 21. Partner's Only Bedding Plant Sale, FRI, May 8. Annual Bedding Plant Sale: May 9, 10. Mother's Day Marigolds, SUN, May 10.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 PM. Every SAT: Aboriginal videos. Every SUN: Gallery Spotlight: an in-depth look at some of the features of your favorite galleries. 2nd fl. West: **SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Now open. Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. **FROM MINNOWS TO MONSTERS:** The fish of Alberta. Until Sept. 7. **TAYLOR'S PLANES:** John Benjamin Taylor (1917-1970), a trades draughtsman with the RCAF, was stationed at Blatchford Field. Between 1945 and 1946 Taylor painted approximately 118 gouache/watercolor sketches of military aircraft for his air force friends. May 2-Aug. 30. **PROVINCIAL MUSEUM AUDITORIUM.** THU 30: *Life at the Treeline:* Ancient Caribou hunts of the North, lecture by Dr. Raymond Le Blanc of the U of A's Anthropology Dept. 7:30 PM.

REYNOLDS-ALBERTA MUSEUM Wetaskiwin, Highway 13. 1-800-661-4726. Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

RUTHERFORD HOUSE 11153 Saskatchewan

Dr., 427-3995, 422-2697. Costumed interpreters recreate daily household activities.

SHAW CONVENTION CENTRE Pedway Level, 9797 Jasper Ave., 424-3300. Canadian Country Music Hall of Honor: Who's who in the Canadian country music scene.

THE TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 433-1010. Set in the original Old Strathcona Telephone Exchange Building (1912).

VALLEY ZOO 13315 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals. 9:30AM-6PM

film

BEIT HORIM Citadel Theatre, Zeidler Hall, 425-1820. **TO SPEAK THE UNSPEAKABLE THE MESSAGE OF ELIE WIESEL:** Internationally acclaimed film to be shown for the first time in Alberta. (Proceeds of this event benefit Beit Horim, to provide accommodation in a caring environment for Jewish Senior citizens). SUN, May 3, 2:30 & 7:30 PM.

EDMONTON FILM SOCIETY Provincial Museum Auditorium, 102 Ave & 128 Street. **Topkapi**, MON, May 4, 8 PM. **The Thomas Crown Affair**, MON, May 11, 8 PM.

JASPER PLACE LIBRARY 9010-156 Street, 496-1810. every THU Films for the Retired & Semi-Retired, 2 PM

METRO CINEMA Zeidler Hall, Citadel Theatre, 9828-101A Ave., 425-9212. **FRI 8-SUN 10: Moving Pictures:** Canadian Films on Tour. FRI, May 8: *The Twilight of the Ice Nymphs*, 7 pm. *Cosmos*, 9 pm. SAT, May 9: *Waiting for Twilight*, 4:30 pm. *Kid Nerd*, Uncut, 7 pm. *The Hanging Garden*, 9 pm. SUN, May 10: *Le Polygraphe*, 4:30 pm. **BBO: A Love Story**, 7 pm. *Reluctant Angel*, 9 pm.

PRINCESS 10337 Whyte Ave, 462-1871. *Afterglow*, 14A, THU, Apr. 30. *Ma Vie en Rose*, 14A, Subtitles:

May 1-7.

lectures/meetings

ASSOCIATION FOR SAFE ALTERNATIVES IN CHILDREN 9924-106 St., Rm 203, *425-7993. THU 7, 7:30 PM. Childbirth film & Information Night. Film: *All About Waterbirth*, Midwives from Birth Choices Midwifery.

BOYS & GIRLS CLUBS Six Locations, 483-5599. weekly: Parent Talk-Talking to Your Children

GREY NUNS' CONFERENCE CENTRE WEST EDMONTON 472-0767. *Leadership Skills for Women: Winning at the Game of Business*. May 4-5.

GAY MEN & RELATIONSHIPS 910-3050. Every MON evening: Relationships with family, friends & foes: Group for gay men, gay/lesbian facilitators.

HIGHLANDS LIBRARY 6710-118 Avenue, *496-1806. Every 3rd WED of ea month: Edmonton FreeNet Classes, *pre-register

IDYLLWYDE LIBRARY 8310-88 Avenue, *421-1745. Every second FRI FreeNet Instruction, *pre-register

PENNY MCKEE LIBRARY (ABBOTSFIELD) Abbotsfield Shoppers Mall, 3210-118 Ave., 496-7839. Every TUE: ESL Discussion Group, *pre-register

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., Auditorium, 453-9131. THU 30: *Life at the Treeline:* Ancient Caribou hunts of the North, lecture by Dr. Raymond Le Blanc of the U of A's Anthropology Dept. 7:30 PM.

U OF C 482-0933, 488-9161. <http://www.lectures@v.wave.com> <http://www.best.com/~lvoc/mckee.htm> FRI 8-SUN 10: Three day seminar providing insight and inspiration for screen and television writers, novelists, playwrights, journalists, actors, directors, producers, copywriters and ad executives, agents, editors, TV executives, future film makers - anyone with a story to tell. By Robert McKee.

UPTOWN FOLK CLUB <http://www.freenet.edmonton.ab.ca/uptownfc/index.html>. Parish Hall, Christ Church Anglican, 462-0463. Annual General Meeting, all members of the "Friends of the Uptown Folk Club" in good standing, are eligible to vote, 6:45 pm.

VISUAL LINKS 200, 5041 Calgary Trail N., 413-3197. Meetings Every WED's, 7:30-8:30 PM. How to make money on the Internet.

literary

ASCENDANT BOOKS 10310-124 St., 452-5372. THU 30: Jim Henry book signing, *The Privilege of a Lifetime*, 6:30-8 pm.

CANADIAN AUTHORS ASSOCIATION 10th fl. lounge of the Education S. Bldg. U of A, 87 Ave., 112 Ave., U of A. Education South Bldg, 10 Fl. Lounge, 439-7814.

CHARTERS West Side, 9952-170 St., 487-6500. THU 28: Book Club discuss Mark Childress' *Crazy in Alabama*, 7:30-9:30 pm.

FACULTY OF EXTENSION U of A, 492-3093. THU 30: A Taste of Haiku Poetry, Dr. Sonja Arntzen, U of A professor in Japanese literature, teaches how to compose Haiku as a means of appreciating and practising Haiku.

GREENWOODS 10355 Whyte Ave., 439-2005. MON 4 (7:30 pm): Mark Kingwell author of *Dreams of Millennium*, tour to support his new book *Better Living*.

HOPE FOUNDATION 492-1222. The May Memory Marathon, Learn a poem by heart, event on May 23.

MAY MEMORY MARATHON 11032-89 Ave., 492-1222. Poetry marathon, a chance for people to learn a poem by heart and to get others to sponsor them by the line, the event takes place May 23.

MISTY ON WHYTE 104588-82 Ave., 433-3512. Every SUN: Open Stage Poetry and Prose Readings

ORLANDO BOOKS 10640 Whyte Ave., 432-7633. FRI 1: Louise Halfe (*Sky Dancer*), reading *Blue Marrow*, 7:30 pm. FRI 8 (7:30 pm): Cori Brewster songcircle.

SHAA The Speech, Language and Hearing Association of Alberta, 1-800-537-0589. Don't Miss a Word! May is Better Speech, Language and Hearing Month... SHAA is made up of dedicated professionals trained to assess and treat all types of communication disorders.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. Every 3rd THU, 7:30 PM. monthly: "Red Herring's" Mystery Book Group, 7:30 PM. Every last THU: Sneak Previews: Four Evenings for Book Lovers, 7:30 PM. THU 30: (7:30-8:30 pm) *pre-register. It was the best of times, it was the worst of times: Historical Fiction.

STANLEY A MILNER LIBRARY 7 Sir Winston Churchill Square, 3rd Fl. Boardroom, 496-7000. Every second WED: Talking Book Club, 10-Noon.

STANLEY A MILNER LIBRARY 7 Sir Winston Churchill Square, Edmonton Room. FRI 1 (6PM): *The Haunted Book* An intriguing story about the magnificent binding that sank with Titanic.

STROLL OF POETS Hellenic Cultural Centre, 10450-116 St, <http://www.ccnet.ab.ca/stroll>

TIX ON THE SQUARE - COMMUNITY ARTS INFORMATION CENTRE OFFERING ALL TICKETMASTER SERVICES, ARTS INFORMATION AND RUSH (HALF PRICE) TICKETS AS AVAILABLE

IN THE HEART OF THE NEW ARTS DISTRICT IN CHANCERY HALL, MAIN FLOOR. INFO: 420-1757/988-3873

HOT LINE RUSH...

Rush tickets are discounted 50% and are available on the day of the performance only.
•Citadel: *Master Class*. Rush Tix available for some performances.
•Shadow Theatre, *Summer and Smoke*, at the Varscona Adv. Tix also available.
•Festival Place, Strathcona County Community Orchestra and the Festival Singers, May 3, 7:30 pm.
•The Alberta Baroque Ensemble, *Baroque Strings*, May 3, at Robertson-Wesley United Church. Rush Tix for the 7:30 pm performance only.

ADVANCE TIX...

•NOWAge Orchestra: *Hearing Voices*, May 1-2. Old Strathcona Arts Barns, 8 pm.
•Edmonton Youth Orchestra, *Spring Concerts*. The Intermediate Orchestra perform on May 3, the Senior Orchestra perform on May 10, at Convocation Hall, 3 pm.
•The Alberta Baroque Ensemble: *Baroque Strings*, at Robertson-Wesley United Church, May 3, 3 pm & 7:30 pm.
•Mike Neun Live at the Myer Horowitz Theatre, May 8, 8 pm.
•Body Prayer: *Surrender*. A solo for two women, dance by Maria Formolo and Kathleen Arnold, at The Edmonton Art Gallery, May 1 & 8, 8 pm.
•Faculty of Education Youth Choirs, *Voices of Spring*, at First Presbyterian Church, May 10, 2 pm.
•A *Wildnight* for Wildlife, a special fundraising event with Waajo Drummers, and the Kuleli Dancers, at Bonnie Doon Community Hall, 7 pm.
•Giant Spring Art Fair, Artists Market Place, at Westmount Shopping Centre, May 1-10.

TIX On the Square also sells tickets for all TicketMaster events.

Open daily except Sundays. Hours: Mon 9:30-2 p.m.; Tue-Fri 9:30 a.m.-6:00 p.m.; Sat 9:30 a.m.-2 p.m.

special events

ALBERTA LEGISLATURE GROUNDS 434-5568. SUN, May 3 (2 PM): Stone Soup Sunday. A family inter-faith service to join with the poor in reflecting on changes needed to eliminate poverty in our society.

ALBERTA LIBRARY WEEK SUN 3-SAT 9: Visit your local public library and see what new materials, activities and services it has to offer.

ALLEY KAT BREWING COMPANY 9929-60 Ave., 436-8922. Visit Edmonton's smallest micro brewery, see how Alley Kats' award winning craft beers are brewed, taste Alley Kats' all natural beer. THU-FRI, 2-4 pm or call for a guided tour.

BIG LAKE ENVIRONMENTAL SUPPORT SOCIETY Big Lake, access from Riel Drive S. St. Albert, 459-5041. SUN 3, 10:17: Springing to Life at Big Lake Festival, fun and education meets nature's new life. 10 am-3 pm.

INTERNATIONAL DAY OF THE MIDDLE North Doors of the Legislature, <http://www.freenet.edmonton.ab.ca/asac>; asac@freenet.edmonton.ab.ca, 425-7993. TUE 5: Rally and Celebrate.

KITE DAY '98 William Hawrelak Park, 496-7275. SUN 10 (1-4 PM): A tradition for Mother's Day, live entertainment, clowns, games, kite making kits.

MAY DAY EVENTS Alberta Union of Provincial Employees (AUPE). 10451-170 Street. THU 30: *Light a Match*, Opening 8 pm. Santa Maria Goretti Centre, 11050-90 Street, 474-4747. FRI 1: Dinner and Dance-*Dangerous Guys*. Giovanni Caboto Park, 95 Street, 109 Ave - Churchill Square. SAT 2: May Day Parade-noon, 11:30 rally.

SPCA ALBERTA'S FAMILY RESTAURANTS, 491-3504. ESPCA Breakfast through Apr & May. A portion of proceeds go to the Edmonton SPCA's Safe Havens Campaign. FRI 1-SUN 3: SPCA joins with other Animal Shelters and Humane Societies for an International Adoption.

VICTIM SERVICES DAY 83 Subway locations. THU 30: Police Officers and Volunteers from the RCMP and the Edmonton Police Service become Sandwich Artists for a Day, 11 am-7 pm. Benefit to support the Victim Services Unit.

sports

BASEBALL TRAPPERS, TELUS Field, 10233-06 Ave, 429-2934. SAT 9: Trappers vs Omaha Royals, 7:05 PM. SUN 10: Trappers vs Omaha Royals, 2:05 PM.

HOCKEY EDMONTON OILERS Edmonton Coliseum, 414-4650. SAT 2: Oilers vs Colorado, 8:30 PM (if necessary).

HORSE RACING Northlands, 471-7379. MON > SUN: Simulcast racing. FRI 1: Northlands Live Harness Racing, Spectrum 6:30 PM. SAT 2: Northlands Live Harness Racing, 1:30 Spectrum, Yukon Trail Stakes Finals.

RACING 447-2643. SAT 9 (11am-9 pm): Racing for a Cure, Hot Wings and the Alberta Foundation for Diabetes Research, Celebrity Race Day.

theatre

THE 6TH ANNUAL CARNIVAL OF SHRIEKING YOUTH Strathcona Bus Barns North, 10330-84 Ave, 499-1271. **THE COSY COLLECTIVE:** Including ANONYMOUS by Rebecca Babcock; **HIGHER POWERS & THE PERFECT FRIDAY** by Michelle Miazga; **COLLECTIVE CREATION** by the COSY artists. May 6-10. **CONVERSATIONS WITH THE ANGEL** By Angela Kubik. Angela has writers block. She's stuck on the first paragraph of her story. Fortunately she has a Muse—an angel sent to help her achieve great-

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ness. A comedy about the artistic process and what happens when creative deities are down-sized. May 7-SUN 10. **THE MONKEYHOUSE** By Ryan Hughes. The cycle of abuse spins out of control. After a shocking incident at a high school prom several students are compelled to re-evaluate their lives and loyalties. May 7-10. **THEATRE COMBAT** By Allan Chambers. What does it take for a little theatre company to survive in a city with the highest number of theatre's per capita in the world? The members of Break-a-leg theatre push the boundaries as they stage guerrilla warfare for fame, fortune and free publicity. May 7-10.

BLOODY POETRY 3rd Space, 11516-103 Street, 471-1586. By Howard Brenton, directed by Sandhano Schultze and designed by Melinda Sutton. "Burn him! Burn him! Burn him! Burn us all! A great big, bloody, beautiful fire!" May 2-3.

DIE NASTY Varscona Theatre, 10329-83 Ave, 433-3399. The Live Improvised Soap Opera. Season number seven. It's the Golden Age of Hollywood... Join the gang at Sibling Brothers' Studios for a soapy season of glamour and lust in Cinemascope and Technicolor and Stereophonic Sound. Every MON night @ 8 PM.

THE DUCHESS OF MALFI WALTERDALE PLAYHOUSE 10322-83 Ave, 439-2845. By John Webster, a contemporary of Shakespeare. This tragedy chronicles the struggle to remain true to one's convictions—whatever the consequence—against a backdrop of incest, madness and murderous violence. Directed by Sterling Award winner Tony Catn. Until May 2.

IS THERE LIFE AFTER HIGH SCHOOL? Horizon Stage, Spruce Grove, 1001 Calahoo Rd., 962-8995. A Musical presented by The Horizon Players. A nostalgic musical review will take the audience back to the time when they were in high school, and will remind them of all the highs and lows of those formative years. May 1-2 & 7-9, 7:30 PM.

JOHNNY & POKI VARIETY HOUR Varscona Theatre, 10329-83 Ave, 433-3399. It's Hip-Hip-Huzzah time where all systems are go, all hands are on deck and every good boy deserves favour! Every SAT night @ 11PM, until July 25.

LADY BE GOOD The Citadel, Shochor Theatre, 9828-101A Ave., 425-1820. George and Ira Gershwin. For the Gershwin Centennial Celebrations. Two grand piano on stage and a troupe of eight high energy, musical theatre artists give a new look at the first dance musical. May 9-June 7.

MARTIN YESTERDAY The Roxy Theatre, 109708-124 Street, 453-2440. Presented by Theatre Network, the World Premiere of Brad Fraser's new play. Equal Rights? Gay Rights? Human Rights? Partnerships? Commitment and Connection? Examines and comments on these many issues in the minds of Albertans today. May 5-24.

MASTER CLASS Citadel, MacLab Theatre. Comic drama by Terrence McNally. Maria Callas ruthlessly goads students to inspired performances, boasts of her triumphs, heaps scorn on rivals and candidly acknowledges her naked ambitions. As she drifts into reverie, we gain fascinating insight into her background, artistic passions and stormy personal life, including a much publicized affair with Aristotle Onassis. Until May 3.

NUMBSKULL ISLAND Celebration Dinner Theatre, Neighborhood Inn, 13103 Fort Rd., 448-9339. Arrrrrr, matey! What do you get when four greedy Pirate Captains each have one piece of a map that will lead them to the lost treasure of the late, great Pirate King, Captain Morgan? Chaos, of course! Add a kidnapped Princess, a hopelessly romantic First Mate and a parrot and you've got a swashbuckling, musical romp on the hilarious S.S. Nonsense! Laughs ahooy! Until July 11.

THE RUNNER STUMBLES Walter H. Kaasa Theatre, Jubilee Auditorium, 11465-87 Ave., 440-6661. Presented by Off The Fence Theatrical Society. Milan Stitt's emotional true story of Brian Rivard, a priest charged with

the murder of a nun in Michigan in the early 1900's. May 6-9, 8 PM. Mat SAT, 2 PM.

SLOW BOAT Jubilation's Dinner Theatre, W.E.M., 484-2424. Dinner and musical review on a paddle boat cruising down the North Saskatchewan River—sounds like the perfect money making scheme, the only problem is, Capt. Arnie doesn't know the first thing about show business, or finances, or running a paddle boat. Until June 21.

THE SOUND OF MUSIC Mayfield Dinner Theatre, 16615-109 Avenue, 483-4051. Music by Richard Rogers, lyrics by Oscar Hammerstein 2nd. The story of Maria a young governess for the seven children of a widowed naval officer. Until May 24.

SUMMER AND SMOKE Varscona Theatre, 10329-83 Ave, Presented by Shadow Theatre. By Tennessee Williams. A tale of love acknowledged yet unfulfilled.

A comedy, romance and drama, that explores the full range of human emotion and desire. Alma has loved John since childhood, but cannot ever come her fears to confess the passion she feels for him. John loves Alma, but he has lived a life devoted to sensual pleasure. The things that draw John and Alma to one another are also destined to drive them, perhaps, irrevocably apart. Until May 10. TUE-SAT evenings, 8 pm, also some Matinee performances.

TALES FROM THE HOSPITAL The Arts Barns Open Space (enter by Orange Hall, 988-4810. Presented by The Unconscious Collective. By Trevor Schmidt. Collected stories of four women living or working in the same institution. Through each character's monologue Schmidt tackles issues such as forced sterilization, patient abuse, abuse within the power structure, and delusions of religious grandeur. Apr 30-May 10.

THEATRESPORTS 10329-83 Ave, 448-0695. Rapid Fire Theatre, TheatreSports' wacky cast will delight, enthrall and tickle all assembled, with all improvised comedy show. Every FRI's @ 11 PM.

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variety

CITY HALL City Room, Sir Winston Churchill Square. SAT 2: (495-6607) Prayer Canada Interdenominational Gathering - SUN 3 (1 pm): (439-9827). Final Frontier Science Fiction Fan Society. MON 4 (12 pm): (944-2695) Goodwill Week Kick-Off, display May 4-7. FRI 8: (922-6528). Music Exchange at City Hall, McNally Composite High School host the musical Stylings of the Abbottsford High School Choir and Band 7-8:30 pm.

FESTIVAL PLACE Sherwood Park, 449-FEST. SAT 9: THE REALLY BIG SHOE II (2 PM): Music, juggling, by the Red Nose Happy Toes Clown Guild.

KINGSKNIGHT PUB 9221-34 Ave, 433-2599. THU 30: Sebastian Steel - Hypnotist.

LESSARD LIBRARY 6104-172 Street, 496-1871. Every WED: Chess Night! all ages, 7 PM. Every TUE: Magic. The Gathering, all ages, 7 PM.

THE NODE ROOM Circle Square Plaza, 118 Ave St. Albert Trail, 413-9982. Internet access. Multiplayer computer gaming.

RIVER VALLEY EDMONTON 496-7275. Edmonton Community Services has closed four public outdoor rinks for the season: The Victoria Oval, William Hawrelak, Rundle Park and Millwoods rinks.

SIDETRACK CAFE 10333-112 Street, 421-1326. Every SUN: Variety Night

workshops

ARTISTICALLY SPEAKING STUDIO GALLERY & SCHOOL Callingwood Sq., 6717-177 St., 487-6559. Art classes available.

ASH STREET GALLERY 913 Ash Street, Sherwood Park, 998-3091, 449-0570. Beginner watercolor class, call for info.



And the runners are off—well, all except for that guy who stumbled... The Off The Fence Theatrical Society is presenting Milan Stitt's *The Runner Stumbles* at the Kaasa Theatre May 6-9. The play is based on the emotional true story of Brian Rivard, a priest charged with the murder of a nun in Michigan during the early 1900s. For tickets and info call 440-6661.

FAVA 429-1671. Video Voice & Vision (May 2): Guy Maddin: Art Direction & Cinematography (May 9): Studio Post Electronic Lab (May 16): CD ROM Scripting (June 20): Tailor Made Video (deadline May 23).

FACULTY OF EXTENSION U of A, 492-3093. THU 30: A Taste of Haiku Poetry, Dr. Sonja Arntzen, U of A professor in Japanese literature, teaches how to compose haiku as a means of appreciating and practising Haiku.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. Workshops & classes for adults and kids in sculpture, painting & drawing. Landscapes: May 25-June 15, MONS, (adults). Painting Workshops: May 9 & 15 (9-12 yrs), SATs. Funky Art, May 19-June 16 (6-8 yrs). Clay Noodles, May 23-June 13 (6-8 yrs). Wacky Mobiles, May 19-June 9 (6-8 yrs). Drawing & Painting, (9-12 yrs). May 28-June 11, THUS. Draw Til You Drop: May 31. 9 am-6 PM.

THE MARKETPLACE ART SCHOOL Westmount Shopping Centre, 474-9351. Individual and group classes in pencil, pen & ink, acrylic, oil, water color, clay and wood. Call Lorea or drop by.

MERRYWOOD DANCE & CREATIVE ARTS ACADEMY Romanian Hall, 9005-132 Ave., N. Edmonton, 456-8070. Summer dance & arts camps: Ballet, Rhythm & Music appreciation July 6-24.

PINE TREE MANAGEMENT SKILLS 1-800-827-1506. THU 7-FRI 8: How to Work with People.

PSYCHIC SOCIETY OF ALBERTA 12530-110 Ave, 481-3469. WED 6: Hawaiian Shaman Adventures with Diane Hohol and Wayne Kealohi Powell. Demonstration of Kahi Loa (Body Work) and insights into Hawaiian Shamanism and the seven elements.

RIVER VALLEY PARKS THU 30, FRI 1: River Valley Centre & William Hawrelak Park, 496-2966: Wilderness First Aid Course.

SNAP PRINT GALLERY 10137-104, back of latitude 53, 423-1492. SNAP offers courses in a variety of Printmaking techniques: Photo-etching, Lithography, Silkscreen, Relief.

SUBTEXT The Subversive Textile Association of Artists, *413-4284. Workshops on the 1st SUN each month. *Pre-register @ 413-4284.

TOASTMASTERS Heritage Rm, Ma'n Fl., City Hall, 1, Sir Winston Churchill Sq., contact Carla 478-3384. Every WED: you're invited to a meeting (free), upward bound toastmasters, (to improve your listening, thinking, speaking skills). 7:30 PM.

U OF A 492-3381. Sign Language Class, Level 1, May 5-June 11/98, call Services for Students with Disabilities.

kids stuff
ALBERTA COLLEGE CONSERVATORY

OF MUSIC Muttart Hall, 10050 MacDonald Dr., 428-1851, ext. 184. SAT 9 (3 pm): A Musical Tour: Music from around the world for children and their parents.

CALDER LIBRARY 12522-132 Avenue, 496-7090. Every THU, Pre-School Storytime, 10:30 AM, 3-5 yrs, (Until June 4).

CAPILANO LIBRARY Capilano Mall, 98 Avenue & 50 St., 496-1802. Every TUE: Time for Two's, 10:15 AM, (Until May 19) *pre-register. Every THU: Pre-School Storytime, 10:15 AM, 3-5 yrs. *pre-register, (Until May 21).

CASTLEDOWNS LIBRARY 15333 Castledowns Road, 496-1804. Every WED: Pre-school storytime, 10:30 AM, 3-5 yrs. *pre-register, (Until May 13).

CHAPTERS 3227 Calgary Trail South, 431-9694. Every Mon-Fri: story times in the "My Books" children's section, 10:30 am; Sat/Sun 10:30 & 2:30 PM.

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. SAT Art classes for kids: Spyder's Guide to Comic Art (12-15 yrs); painting, drawing, printmaking and sculpture classes (4-12 yrs). **CHILDREN'S GALLERY: DRAGON TANGO EXHIBITION:** From 1-4 PM, the gallery will offer a wide variety of art related activities for all ages, free with regular admission.

FESTIVAL PLACE Sherwood Park, 449-FEST. SAT 9: THE REALLY BIG SHOE II (2 PM): Music, juggling, by the Red Nose Happy Toes Clown Guild.

GRANT MACGEWAN COMMUNITY COLLEGE 497-5300. Summer Camps for Kids.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. Wacky Mobiles, May 19-June 9 (6-8 yrs). TUES, 7-9 pm. Color Spaces: May 25-June 15 (6-8 yrs). Painting Workshops: May 9 & 15 (9-12 yrs). SATs. Funky Art, May 19-June 16 (6-8 yrs). Clay Noodles, May 23-June 13 (6-8 yrs). Drawing & Painting, (9-12 yrs), May 28-June 11, THUS.

HIGHLANDS LIBRARY 6710-118 Avenue, *496-1806. Every THU: Time for Twos, 10:15 AM, *pre-register, (until Apr 30).

IOYLWYDE LIBRARY 8310-88 Avenue, *496-1808. Every TUE: Time for Two's, 10:15 AM, 2 yrs, *pre-register, (Until May 19). Every WED: Storytime, 10:15 AM, 3-5 yrs, *pre-register, (Until May 20).

JASPER PLACE LIBRARY 9010-156 Street, 496-1810. Every WED & THU: Pre-school storytime, 3:4-5 yrs. *pre-register, (Until May 14).

LESSARD LIBRARY 6104-172 Street, 496-1871. Every MON, TUE, WED, THU: Pre-School Storytime, *register same day by phone. Every WED: Games Night, all ages.

LONDONDERRY LIBRARY Londonderry Mall, 496-1814. Every TUE & WED: Drop-in Pre-School Storytime, 10:15 AM, (Until May 20) - SAT 2: Post Cards: Summer Time Fun.

MARS HILL CENTRE 435-0202. THU evenings (Until May 7), help for "High Stress" kids, Confident Kids: Kids that may have experienced one or more of the following issues in their lives: divorce, death of a parent or sibling, physical, emotional or sexual abuse or the stresses of being a kid in this generation. *pre-register

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. Every TUE, WED, THU: Pre-School Storytime, *pre-register, (Until May 21). Every FRI: Time for Twos, 10:15-10:45 AM, *pre-register, (Until May 22).

MERRYWOOD DANCE & CREATIVE ARTS ACADEMY 9005-132 Ave, 456-8070. Summer Dance & Arts Camps, July 6-24.

PENNY MCKEE LIBRARY (ABBOTSFIELD) Abbotsfield Shoppers Mall, 3210-118 Ave., *496-7839. Every MON: Wonderfully Wired, 4-5 PM, 13-18 yrs. *pre-register.

PROGRESSIVE ACADEMY 13212-106 Ave., 455-8344. Summer programs. Academic and summer recreational activities, preschool-Grade 12. Summer Drama Troupe, 11 yrs & acting, directing, stage craft, lighting and sound, dance and movement and business of show business.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 PM.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., 427-3995, 422-2697. Costumed interpreters recreate daily household activities.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. Every TUE: Baby Lapsit (Until May 12). Every TUE, THU: Pre-School Storytime, 3:4 & 4 yrs olds *pre-register. (Until May 21).

SPRUCEWOOD LIBRARY 11555-95 Street, *496-7099. Every THU: Storytime for pre-schoolers (Until Apr 30): 3-5 yrs. *pre-register.

STANLEY A MILLNER LIBRARY 7 Sir Winston Churchill Square, Library Theatre, 496-7000. Every FRI, Drop-in Film Program, 10:30 am, (3-5 yrs).

STRATHCONA LIBRARY 8331-104 Street, *496-1828. Every TUE: Pre-School Storytime, 10:30 AM, 3-5 yrs.

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FREE • FREE • FREE • FREE • FREE ARTIST/NON PROFIT CLASSIFIEDS

Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit. Ads of more than 20 words subject to regular price or cruel editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Free ads will run for two weeks, if you require an ad to be renewed or cancelled please phone or fax the Classified department.

Please, fax your ad to 426-2889, or drop it off at the Empire Building, 307, 10080 Jasper Avenue. Deadline is 3:00 PM the Monday before publication. Placement will depend upon available space.

ARTISTS TO ARTISTS

Celebration of Women in the Arts Annual General Meeting, MON, May 25, 1998, 7 PM, 2nd Fl. NSI Board Room, 10022-103 St. Board Positions available. Call 424-0287 for more details.

*FAME-PRIZES-SHIRTS: Celebration of Women in the Arts T-Shirt Design Contest. Deadline June 1. Call: 424-0287 for info.

1998 Fringe Sponsorship available. Call Celebration of Women in the Arts for regulations. Deadline June 1. Call 424-0287 ASAP.

Commission to produce florals for a Clinical Herbal Therapist. Send CV, short description of work, slides & SASE to G. Pensell, R.R.#1, Site 1, Box 11, Webley, AB, T0H 3S0.

ARTISTS TO ARTISTS

Call for applications from artists and design professionals for 1998, Public Art Affairs Grant Program. Contact: Public Art Affairs, FORECAST Public Artworks, 2324 University Ave West Suite 102, St. Paul, MN, 55114, (612)641-1128, Fax: (172)641-0028.

Artists competition, for 18 mo. calendar of paintings of Medicine Hat, Deadline: May 12. Contact 427-5146.

Northern National Art Competition, Open to all 2-D art. For a prospectus see SASE to: Nicolet College, Art Dept. Box 518, Rhineland WI 54501. Deadline May 31.

The Edmonton Mayday Committee, sponsoring an e-mail contest on the web. Theme: Workers Fight for Human Rights. Your work can be a photo, graphic, montage, painting... It must be either JPG or GIF format. For the web, file size no larger than 75K; resolution: 72 dpi; width no larger than 330 pixels; height 220 pixels. Graphics will be displayed on the Mayday Online Gallery at our web site. Submit your art work as early as possible and no later than May 1, 1998 to mayday@accessweb.com. Art work presented later will be archived and presented on the web as well. For more info visit our web site: May Day One The Web. http://www.accessweb.com/mayday/contest.html email: mayday@accessweb.com. PH: 474-4747.

Call for Submission/Alberta Artists, Project No. 98/7311. Spiritual Art Installation for St. Francis Xavier High School, 9250-163 Street, Edmonton, Alberta, T5R 0A7. Medium: Painting, Relief or Sculpture for large Cathedralium. Commission: \$10,000. Date: Applications May 30, 1998. Details: Ann Preddy 489-2571.

The Alberta Foundation for the Arts (AFA), open to all eligible artists. Fall deadline Oct. 1. For more info and application forms call AFA at 427-9968.

The Artists Marketplace is growing in Westmount Shopping Centre. Free display space available to artists willing to work on site. Drop by.

The Kamena Gallery II is now looking for artwork for the September show, "The Myth of Male Power". The 1st show was a smash hit, so we're planning the 2nd myth. Be brave & controversial. Call Rick @ 413-8362.

Attention Local Vocalists & Bands! Enter the Fifth Annual Edmonton Pride Amateur Talent Competition. Entry forms are still being accepted for vocalists and bands in the following categories: pop, rock, folk, blues, and country. Auditions for bands will take place at the Rev on May 4th, 5th, and 6th, while vocalists auditions will be at Eaton Centre on May 9th. Prize packages include cash and a recording session with Homestead Records Ltd. Finalists will perform on A-Channel's The Big Breakfast from May 11 to May 15, the Edmonton Pride Stage during the festival at Edmonton Klondike Days, and at various special events throughout the year. If you are 16 years of age or older, and want to build upon your experience and talent, call Edmonton Pride Events/Edmonton Klondike Days Association at 479-3500 for an entry form.

Westmount Spring Art Fair

Up to 100 Artists in one location displaying & selling their original works. Local artists working outside

The Artist's Marketplace

(Westmount Shopping Centre, 111th Ave & Grant Road)

Call to Artists

Drawers, Painters, Sculptors, Crafters, Photographers, Performing Artists Join us in this unique 10 Day Art show & Sale

May 1-10

~ Display and sell your work

~ Option to work on site during show

To register, come to the Artists Marketplace in Westmount Shopping Centre

Register Early.

Call 426-2889

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ARTMARK

ARTISTS TO ARTISTS

THE WORKS need artifacts for a TEMPORARY FROZEN ICE TIME CAPSULE: Hunting and butchering tools, rifles, knives, bows, arrows, bullets, paraphernalia, compasses, small anchors, paddles... antique and old items preferred. All will be returned. Please bring your submissions to The Works on the Main Fl., 10020-103 St., Downtown Edmonton, For more info, call Shelley or Rae at 426-2122.

CALL FOR PROPOSALS: FAVA - the Film & Video Arts Society is seeking multi-media installation and/or performance proposals from Alberta artists for its SEPT. 1998 Group Multi-media Exhibition THIN LIMITS. Deadline, April 30, 1998. Proposals must include 2 or more mediums, one must be audio visual/electronic based media art. Phone 429-1671 for info.

Needed, studio space to rent 13'x13' with window, heat, water facilities. Call 424-0613 if available.

DRAW TIL YOU DROP Non Instructional: draw the figure for nine hours, May 31, 9 am-6 PM @ Harcourt House Annex, 10215-112 St. Co-sponsored by the Alberta Society of Artists. For info Ph. Ross at 489-4400.

Male model for hire, any type of modelling only pay required is a free drafting table. 424-0613.

Festival Place to Host best of 1998 Strathcona County Fringe on MON, April 24, 1998. Anyone involved in the 1998 Fringe Festival and who is based in Strathcona County is invited to showcase their production at Festival Place in Sherwood Park. To reserve your spot, free of charge, call Jennifer Graham at 464-2852.

FAVA needs short entertainment acts for Dusk to Dawn fundraiser for May 30. Other programs: Thin Limits deadline: Apr. 30; Call 429-1671.

SONGWRITING WORKSHOP May 29-31, 3rd Annual Kananaskis Guest Ranch, with STEVE SEKKIN (Hit songwriter for John Michael Montgomery, Neal McCoy, Alabama) and RON IRVING (Anne Murray). Call 433-2050 or e-mail at libby@compuserve.com.

Call for entries - local amateur talent. Edmonton Pride Talent Showcase accepting entries for local vocalists and bands. Entrants must be 16 years of age or older. Ph. 479-3500. Deadline for entries, THU, Apr. 30.

Actors, M/F needed for upcoming plays. Call Bertrand for auditions at 458-6219.

LIFE DRAWING FOR ARTISTS: Non Instructional Sessions: MONS 1-4 PM; WEDS 7-10 PM; FRIS 7-10 PM. at Harcourt House Arts Centre, Annex, 10215-112 St., For More Info Call 426-4180.

ARTIST STUDIOS

Studio space available. Different sizes, access to freight elevator, printmaking and darkroom facilities. 10337-104 St., Info ph. 423-1492 (SNAP)

AUDITIONS

Auditions for the Synchronic NeXt GENERATION Arts Festival: looking for non-equity performers for our new festival. To audition please call 453-2440 (9-5 pm, month) book your audition time for May 4 (5-9 pm), May 5 (1-6:30 pm), May 6 (10 am-5 pm). Bring one prepared monologue of your choice, 2-5 (max) mins in length.

MUSICIANS AVAILABLE

Stringer/wedding, reception, band backup Vic 433-3068.

Guitarist into garage rock. Stoooges, Stones, Iggy, Real Blues, DMZ, and like that. Skinny, long hair, more into band chemistry than brilliant soloing. Not into: Rush, Helmet, Fossil Hair, Mohawks, more than 2 foot pedals or 8 drums. Would rather jam a band than form one, but boy, does this town need a rock band! Call Terry 431-0382.

Female vocalist interested in joining/forming versatile band. Everything from the 40s to the 90s. Call 433-0553.

Bass player available for weekly recreational jam. Able to sing back-up vocals, has own gear. Mike 427-2754.

Guitarist seeking serious original project 24 yrs. old very versatile. Four albums, session work and touring accomplished. Call Shane 434-7160.

Two guitarists 18 yrs old are looking to join or form a band. Influences include Helmet, S.O.A., R.E.M., R.A. TOOL. Have good gear and recording equipment. Call Chris 450-3575 or Carman 465-4876 or http://www.geocities.com/SunsetStrip/Stage/4010/

MUSICIAN SERVICES

REHEARSAL SPACE Rehearsal space for rent 24 hour access. Clean South Side location, good security. Call 439-1889.

MUSICIANS WANTED

Established original rock band seeks career oriented lead guitar player for recording and gigging. Call Jay 422-40313, or e-mail jayh@netcom.ca.

Four-part harmony group looking for versatile percussionist with flex. schedule willing to take part in new project, also looking for bass voice or bass player. Preferably jazz or R&B influence. Nicole 451-3787.

Keyboard/Drum Programmer 4 pop/dance project. e.g. No Mercy, Bkst. Boys, etc., Original Material. PH: 487-9714, email: mervano@unforgettable.com. Fax: 988-0293.

M singers 4 pop/dance group Surrender. Style: No Mercy, Bkst. Boys etc., Original Material. PH: 487-9714, email: mervano@unforgettable.com. Fax: 988-0293.

Are you serious about playing in a band and putting out a CD? Singer/songwriter/Keyboard player is looking for bass, guitar & drum players. Cindy 463-1693.

Part-time, progressive/classic rock cover band looking for experienced, high calibre guitarist capable of learning our full set list fast in preparation for local gigging. Rush, U2, Van Halen, STP and many more! Jamie @ 469-7931.

Alternative band seeks bass player 15-18, committed playing. Own equipment preferred. Must be available most days. Sheldon 465-4750.

The Alberta Recording Industries Association is currently seeking prospective bands from Alberta, BC, Saskatchewan and Manitoba to play the Indie Weekend Festival in Calgary (June 5-7). This festival falls in conjunction with the ARIA Annual Awards show and would be the perfect opportunity to showcase your talent. To be eligible to play the show, festival applications must be submitted to the ARIA offices no later than May 1, 1998. For info or application forms contact: Marjanne Gibson at (403)428-3372/1-800-465-3117.

Local rock band with gigs looking for bass player for info ph. Mick. 464-5627.

Serious Death Metal band seeking a bass player and guitar player. Must be experienced and have good gear. Serious inquiries only. Jay 457-4311 or Trevor at 457-3904.

Kyle Shogen & Blue Reign seeking bass & drums. Some vocals & travel. Playing gigs. Working on 2nd CD. Kyle 403-636-3171.

PHOTOGRAPHY

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MUSICIANS WANTED

Progressive pop-rock band seeks bassist. Studio time booked for upcoming CD. Contact 424-1913.

DYNO-MITE DUO consisting of female singer/songwriter and male singer/songwriter/guitarist with eclectic talent (Tom Amos, Jewel, Blue Rodeo, The Odds) Currently looking for creative bass player and drummer for upcoming gigs, and studio projects. call Paul @ 468-8666.

Looking for male members to start new band, all original stuff from all styles, need rehearsal space, 424-0613.

EDMONTON MUSICIANS Club seeking musicians for jams and open stage. Drummer wanted for original 3 pc. rock band. We have professional demo, ready to play gigs. 462-1123.

CR 0213-1228

MUSIC INSTRUCTION

MODAL MUSIC INC.
466-3116

Music instruction for guitar, bass, drums, keyboards, etc. City & suburban. Private instruction - lessons on individual professional grade instruments with music theory, theory books, textbooks, etc. 100 L.

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Classifieds

Empire Building, 307, 10080 Jasper Avenue, T5J 1V9. Ph: 426-1996

FARMERS MARKET

The Stony Plain Farmers' Market

Open until Christmas
Fresh local-grown produce, home baking,
locally-made Arts and Crafts. B.C. Fruit!
Every Saturday
9:00 a.m. to 1:00 p.m.
Located at Stony Plain
(Community Centre
10080-51 Avenue)
Call Barry
963-0574
for more info.

JB/ 0318 - Farmers' Market

FOR RENT

Basement suite for rent. Lots of natural light, recently renovated, private entrance, 4 doors from ravine, close to bus routes. Rent \$250 & shared utilities. Call Tom at 432-9151.

JB0430-0507

HELP WANTED

Waitresses required for new trendy pub evenings & weekends. Apply with resume to John at Insomnia Pub 5552 Calgary Trail South.

JB 0430-0514

LIGHT SIT DOWN WORK

Available for the elderly or disabled. Six permanent 7/7 or P/T workers needed. Guaranteed hourly wage + bonuses. Will train. Must have good telephone skills. Call Mus at 429-0544.

JB/ 0402-0231 Opportunity

Edmonton First Night Festival Job Opportunity

Artistic Director-Job Description
First Night Festival is looking for a highly motivated, creative individual who can provide the festival with a fresh new face to greet the new millennium. The job requires creativity, flexibility, managerial and collaborative skills, Macintosh computer knowledge, and a well developed sense of the absurd. The position is for 5 months and will commence August 15, 1998.

Job Description
• To develop, design and direct an outdoor mini-festival and grand finale
• To create a festive environment, indoors and out, for the festival
• To collaborate with the producer on programming to create an evening of diverse entertainment for all ages
• To collaborate on upcoming special events such as the millennium celebration, and Alberta's birthday in 2005.
If you feel you have the energy, expertise, and possess the qualities needed to oversee the artistic endeavors of this festival, please send resume/vita with references to:
Linda Brenneisen-Snyder, Producer
First Night Festival, 6th Floor
#7 Sir Winston Churchill Square
Edmonton, AB. T5J 2V4
or fax us at (403) 426-7608
Telephone: (403) 448-9200

JB 0430

We need nominations for Phair/Irwin Awards and Pride Certificates. Forward to G.L.C.C.E. Box 1852, Edmonton. AB T5J 2P2 by May 1/98

VOLUNTEER

11th Annual River Valley Clean Up '98. The Edmonton Area Outdoor Council needs your help! SUN, May 3, 10am-2pm. Volunteer, teams, clubs, corporations, groups, families... call the River Valley Centre for more info 496-7275 or drop by at 10125-97 Avenue

na0416-0253

FREE STUFF TO THEATRE BUFFS! Theatre Networks needs volunteers. For more info call Diane @ 453-2440 M-F 9 am-5 pm.

na0402

Edmonton Bicycle Commuters' Society is looking for volunteer mechanics. If you are interested call 433-2453. EBC@FRENET.EDMONTON.AB.CA

na0401

Studied Humanities at University? For newly-developed, status-oriented, career opportunities, join the Association For Humanities Graduates. Don't be unemployed/underemployed. Call 437-1119.

na0400-0430

Volunteer at Moonlight Bay Camp (July/Aug)! Spend a week with inner city residents and help bring a smile to someone's face. Bisset Centre's summer camp. Orientation weekend on July 3 & 4. For info please call Shari at Bisset Centre, 423-2285.

na0400

Call for Volunteers for the 13th Annual Festival! The Works requires energetic and creative persons to become part of our volunteer team, register before May 1 and win dinner for two. For more info call 426-2122.

na0409

HELP WANTED

We are opening the Mother of all Variety Shows. We need entertainers of all kinds. Singers, Dancers, Jugglers, Magicians, Duelling Tuba Players, anything and everything. No act is too crazy. Call Chris at 921-3441.

na0422

Servers, Bartenders, Hostesses needed for new resort opening in May. Experience an asset. Sense of humour a must. References required. Call Penny or Michel at 921-3441 Monday - Friday.

na0423

MASSAGE THERAPISTS

CASTLE MASSAGE

• Soft touch by Christie • Indulge in pampering
• Luxurious personalized pampering
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PETS

REIKI FOR PETS - 431-0587
Touch therapy in the comfort of pets home
JB 0408 / 0129-0416

SMOKING

Nicotine Anonymous
Trying to quit smoking? THU: 7:30 p.m., St. Lukes Anglican Church, 8424-95 Ave.

na0409

YOUTH SERVICES

Are you
Unemployed or under employed?
18-30 years of age?
And
Do you have a disability?

If So
AT NO COST
to participants Chrysalis Youth Services
will assist you in obtaining
employment and you may be
eligible to receive a
training allowance in the process.
For further information call
Chrysalis Intake 454-9656

JB 0408-0420 Chrysalis

PLEASE SUPPORT YOUR LOCAL FOOD BANK



Join the Crowd!
Help us connect for a cure
Sunday, May 3
471-3034

Brochures with registration forms
available at Mr. Sub restaurants
and Running Room stores.

na0305

Newcomers to Canada would love to make Canadian friends. Newcomers require friendship and support, help with conversational English and learning about Edmonton. No second language required. Call the Host Program at 424-3545.

na0409

Edmonton Meals on Wheels is in need of volunteer drivers and/or servers throughout the city to deliver meals to recipients homes over noon hour. I you are flexible and can spare 3 hours once a week, Mon-Fri, please call the Volunteer Manager at 429-2020 for more info.

na0402

Wanted: A Just Society-The Centre for International Alternatives seeks volunteers in the resource centre and on various committees. Contact Susan 439-8744.

na0319-0419

Volunteer to become a community friend to an adult experiencing loneliness and isolation due to mental illness. Offer someone the support of your friendship and see the difference it will make in both of your lives. Flexible hrs (2-3 weeks) one year commitment. Call Paddy at the Canadian Mental Health Association 414-6300.

na0305

Mental illness can affect people of all ages from all walks of life. The Canadian Mental Health Association needs volunteers to provide friendship • Educate • Plan recreational programs • Work with children's programs. If you have a few hours per week, please call Paddy at 414-6300.

na 0305

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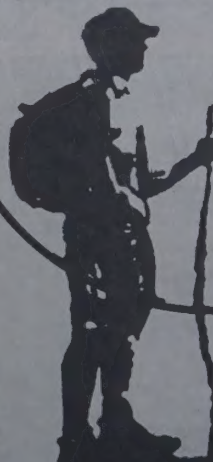
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RED ROSES to the two people F&@%*^! in the corner of Sublime April 25, rock on, from Dance Boy.

RED ROSES to Lady M. You have given me such a memory and with it I shall create such fantasies. Your fashion playmate.

RED ROSES to Becky for making the Oilers - Anaheim game so cool. From the guy with the sunglasses.

RED ROSES to Friend, the kindest soul we've ever encountered. You left before we were ready to let you go, but we were blessed to meet you at all. Your spirit will be deeply missed and cherished until our paths cross again. You'll always be our special little guy, all our love, you family.

RED ROSES to difficult, nasty and bitchy people, for giving me the opportunity to practice the Buddhist ideals of compassion and non-attachment. It's difficult but I'm improving. I hope you find what you're looking for.

We reserve the right to edit any submission.

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**ALWAYS FREE
FOR LADIES**

HEY EDDIE!

by GRASDAL



LAST LOOKS

Last Friday, another card of Can/Am Wrestling took to the mat at the Polish Hall. Patrons were treated to a full card of old-fashioned wrasslin'. Organizers are looking to make the wrestling cards a regular event (another card was held two weeks previous with local punk bands providing after-sport entertainment), but they need to locate a new venue.

PHOTO: DAVID WILLIAMSON



REAL LIFE

Telepersonals®

PRESENTS: "THIS WEEK'S TOP ADS"

Women seeking Men

My name is Donna. I'm a 5'4" tall, active, fit, passionate, positive female. I enjoy dancing, rollerblading, swimming, tennis, and arts. I prefer a non-smoking casual drinker who believes in open communication. If you're interested, give me a call. Box 3302.

I'm a 31 yr. old, 5'3" tall, average built female who's the mother of a 9 yr. old child. I'm stable & looking for the same in a man who also enjoys the outdoors, weekend getaways, & much more. I'm a smoker & casual drinker. Box 7568.

I'm a happy-go-lucky, communicative female who loves dancing, fishing, camping, the outdoors, & monogamy. I have a great sense of humor. I'd like to meet a man comfortable in jeans or a suit, to enjoy life together. Let's start a friendship & take it from there. Box 1432.

This is Carme. I'm a 27 yr. old, 5'7" tall, 170 lb., employed, caring, loving, affectionate, faithful, female with shoulder length, blondish brown hair, blue eyes, & two kids. I enjoy camping, fishing, hiking, the outdoors, long walks, candlelit dinners, & much more. If you'd like someone to love you & be honest, leave me a message. Box 8067.

I'm a 5'11" tall, single, mother with brown hair, green eyes, & two kids. I'm easy to please & have a good sense of humor. I prefer tall, dark haired men who enjoy having a good time. I enjoy bowling, romantic dinners, & doing spontaneous things. Leave me a message. Box 6176.

This is Lorraine. I'm a 30 yr. old, 5'6" tall, 150 lb. fit, tanned female with blonde hair & blue eyes. I enjoy mountain biking, fishing, hiking, biking, minor sports, pool, movies, & quiet evenings at home. I'm looking for a casual relationship. If any of this sounds interesting, get back to me. Box 4991.

I'm a Spanish female. I enjoy the outdoors, romantic dinners, movies, dancing, & more. If you think you can keep up with my Latin dancing, give me a call. Box 4429.

My name is Kim. I'm a 22 yr. old, 5'10" tall female with long, brown hair & brown eyes. I enjoy fishing, camping, football, WWF, the races, & much more. I'm looking for someone to share all these activities. If you're interested, get back to me. Box 26.

I'm a 55 yr. old, 5'6" tall, 145 lb. youthful chef interested in golfing, camping, the outdoors, dining out & flowers. I'm looking for a sensitive, fun-loving guy for casual times. Box 2044.

I'm a 30 yr. old, 5'4" tall, 124 lb. attractive, single, white female with a great smile, long, dark brown hair, & brown eyes. I'm very outgoing & down-to-earth. I take pride in my appearance. I'm looking for a 30-40 yr. old, height weight proportionate guy with a good head on his shoulders. If you're a really, easy-going, nice guy who likes the outdoors, & you'd like to know more, get back to me. Box 9306.

My name is Charlene. I'm a 5'3" tall, 120 lb. female with blonde hair & hazel eyes. I'm looking for a man who enjoys dining, beer, & tennis, & flex. If you'd like to know more about me, get back to me. Box 8150.

This is Wendy. I'm a 34 yr. old, 5'7" tall, emotionally & financially stable, medium built, nice looking, honest, caring female with light, brown hair & big, brown eyes. I have a great personality & a great sense of humor. I'm looking for a nice looking, tall, honest male to share some quality time. If you'd like to know more about me, get back to me. Box 8346.

I'm looking for a 35-50 yr. old gentleman for a meaningful relationship. I enjoy movies, quiet evenings at home, & much more. If you're interested, box me back. Box 6199.

I'm a 36 yr. old, 5'7" tall, attractive female who's a high school teacher. I have two wonderful little boys that bring me great joy. I'm seeking a man with a sunny disposition who likes to talk about the serious side of life, but with a sense of humor to keep light, life's issues. I want to walk, talk, & play not only during the sunny days, but in the rain too. If you're a parent too that would keep us on common ground, if this appeals to you, box me back. Box 7173.

Give me sushi, a nice Chianti, a nice fire, a great book, & I'm a happy guy. If you'd like to know more about me, box me back. Box 6965.

I'm a 23 yr. old, 5'4" tall, independent, non-smoking casual drinker with blonde hair & blue eyes. I've never been married & has no children. I'm looking for a 25-34 yr. old male over 5'10" tall, who's attractive, active & not into one-night-stands. If you're looking for a best friend to enjoy dancing, movies, & the many things that life has to offer, leave me a message. Box 6195.

I'm a 45 yr. old, classy, attractive, honest, serious, down-to-earth, country girl with shoulder length, black hair, glasses, & a medium build. I'm looking for a guy with similar qualities. I enjoy camping, fishing, traveling, rock, country, old time dancing, & much more. I like being a lady & enjoy being treated like one. This doesn't mean I can't hand you the wrench you need. Drive a pick-up, or enjoy a cold beer on a hot day. I'd like to meet a masculine man who's not a chauvinist & enjoys the idea of taking care of his lady though she's capable on her own. Box 5952.

I'm a 28 yr. old, 5'2" tall, 120 lb., caring, attractive female looking for a attractive, fun-loving, honest guy, to meet with & see where it goes from there. If you're interested, I would like to know more. Box me. Box 5224.

I'm a 40 yr. old, 5'4" tall, employed, divorced female with dark brown hair & brown eyes. I have one teen dependent. I'm looking for a happy-go-lucky gentleman with a great sense of humor. I'm a smoker & casual drinker. I like all types of music, sports, dining, & much more. If you're interested, box me back. Box 4394.

I'm a 47 yr. old, caring, compassionate, professionally employed, fit, full-figured, single, white female. I enjoy dancing, cars, motorcycles, rodents, & more. I'm not looking for a long term relationship, rather some casual dating to add some excitement to my life. If you're interested, give me a call. Box 4365.

I'm a 30 yr. old, 5' tall, 95 lb., very attractive female looking for a professional male for a long term, romantic relationship. If you're honest, caring, well-groomed, respectful, & you'd like to know more, box me back. Box 3963.

My name is Tracy. I'm a 5'8" tall, 155 lb., professionally employed female with brown hair & blue eyes. I'm just looking for friends & see where it goes from there. Box 1922.

I'm in my late 40's, a 5'11" tall, 115 lb. country female of French descent, with dark hair, brown eyes, & olive skin. I'm looking for someone younger than me. I enjoy country music, dancing parties, movies, flea markets, & one-on-one times with someone special. I'm a smoker & casual drinker. If this has piqued your interest, leave me a message. Box 1145.

Men seeking Women

I'm a 38 yr. old, 5'11" tall, 190 lb. male with dirty, blond hair & brown eyes. I'm a non-smoker & casual drinker. Some of my interests are dancing, movies, slow pitch, dining, camping, long walks, & quiet evenings at home. I'm looking for a long term relationship with a 30-40 yr. old, honest, caring, affectionate woman. I'm a one woman man. If you're interested, leave me a message. Box 3146.

This is Don. I'm a 40 yr. old, 5'7" tall, 170 lb., young looking, physically fit, attractive, divorced male with blond hair & blue eyes. I have two children. I'm honest, caring, sensitive, & have a great sense of humor. I'm seeking a friend for a possible, long term relationship. I'd like someone to share my interests in the outdoors, dining, movies, skiing, traveling, music, dancing, & spending an intimate evening under the stars. If you have a good sense of humor, you're over 5'8" tall, caddy & like living life to the fullest, give me a call. Box 2855.

I'm a 6' tall, 180 lb. honest male with brown hair & blue eyes. I love animals, the mountains, looking after my house, & much more. I'm looking for a one-on-one relationship to share quality time & enjoy some of the things that life has to offer. If you're interested, box me back. Box 2400.

I'm a mid 40's, 6'2" tall, 210 lb. fit, separated male with blond hair & blue eyes. I'm just an average looking guy who's compassionate, easygoing, sensitive, quick witted, & have a positive attitude toward life. I'm honest, sometimes shy, & hard-working. I enjoy casual outings, movies, open communication, sports, & warm summer days. I prefer an understanding, warm woman with a sense of humor, to share myself with. If you're interested, box me back. Box 1816.

I'm a 26 yr. old, 5'10" tall, 200 lb., physically fit male with short, dark hair. I'm a friendly, outgoing, respectable guy who enjoys hiking, rollerblading, walking my dog, camping, guitar, rock music, & more. I'm looking for a respectable woman to share these things & more. If you're into, attractive, fit, & interested, box me back. Box 1432.

I'm a late 30's, tall, slim, attractive, young looking gentleman with long, thick, curly brown hair, green eyes, & a mustache. I have good family values. I'm a non-smoker who's a hopeless romantic, very affectionate, intelligent, honest, caddy & with integrity. I've never been married & have only a puppy as a dependent. I'm looking for a slim, intelligent, down-to-earth, affectionate, attractive female inside & out, to be my princess. Box 1484.

This is Randy. I'm a 37 yr. old, 6' tall, 145 lb. male with brown eyes. I'm a pipe fitter who's a non-smoker, non-drinker, with no dependents. I'm looking for the same in a petite lady younger than myself. I'm a little shy, intelligent, & have a good sense of humor. I live on my own acreage & have an interest in country music & working on cars. If you're interested, box me back. Box 1037.

My name is Robbie. I'm a 31 yr. old, 5'6" tall male with dirty blond hair & brown eyes. I love sports. I'd like to meet that special person with similar interests. I enjoy hard rock, country, learning two-step, & much more. Give me a call. Box 7770.

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